THE NEW YORK DRAMATIC MIRROR.

Vol. XXV., No. 643. NEW YORK: SATURDAY, APRIL 25, 1891. PRICE TEN CENTS.

W. H. KENDAL.

AT THE THEATRES.

Windsor.—O'Dowd's Neighbors.

A Variety Farce. Produced April 2.

Dionicious Cæsar O'Dowd	Mark Murphy
Marcus Antoney McNab	Sam J. Ryan
Artie	J. Thornton
Algernon Mortimer Clinch	Charles Lawlor
Hannora Equine Grady	David Warfield
Matt O'Brien	Charles Eastwood
William Freeze Up	William Belknap
Mrs. Katie Kielly	Hattie Delaro Barnes
Kittie	Minnie Cunningham
Belinda Fitzmorris	Helen Ramsley
Birdy Duffy	Jennie Eddy

Were it not for the announcement on the playbills that a brand new musical farce-comedy was to be produced at the Windsor on Monday night, with two Irish comedians as stellar attractions, a bevy of of pretty girls and a score or so of clever specialty artists, a dog and a donkey to carry it through, the average theatregoer would imagine the thing called O'Dowd's Neighbors was but a continuation in the way of a fourth or fifth act in one of the many already well-known efforts of theatrical management in that direction.

As a farce-comedy, the unknown author has adhered to all the old tricks of his craft, and the piece is replete with that which is now so common as to have lost all novelty, and to a great measure, interest.

Two Irishmen live in the same neighborhood with a pretty widow; both are in love with her, and, during the progress of the piece, the buffoonery of their love-making affords the comedians opportunity to display those knock-about qualities of the average stage Irishman so well known on the variety stage.

One of the suitors for the widow's hand gives a masquerade ball, which is made the vehicle for the specialties of the supporting company. At the time for unmasking it is discovered that the widow is the affianced of a son of one of the older suitors, and the curtain falls.

The cast embraces some excellent variety talent. All have scope for the exhibition of their several qualifications, and although the entertainment is one of the rough-and-tumble order, the songs and dances are well rendered, the music bright and lively, and the audience seemed to enjoy it. Next week, Lydia Thompson.

Union Square.—Two of a Kind.

Farce-comedy in four acts, by Thomas Wood. Produced April 18.

Deacon Bogg	Henri Lynn
Captain Frost	Tyrone Power
Major Winter	W. J. Shea
Harry Beaufont	Edwin Belknap
Arabella Snarl	Julia Elmore
Delia Snarl	Annie S. Ware
Maud Tripper	Rita Buchanan
Daisy Sweet	Elanor Lane
Susan	Kate Chester

A series of hap-hazard antics, separated by three curtain falls, were seen by New Yorkers for the first time last Saturday night at the Union Square Theatre.

The antics were called on the programme farce-comedy, and they were separated from others of the species by the title of Two of a Kind.

We might narrate a plot, if we were able to find one. The olio has neither wit nor point nor reason.

The performers disported themselves conscientiously.

Next Saturday, Two of a Kind will leave the Union Square. It will be followed the ensuing Monday by Stuart Robson in The Henrietta.

Palmer's.—The Ladies' Battle.

The Ladies' Battle has been seen in New York before this season, and it has been in the repertoire of the Kendals for thirteen years. Novelty, however, was added to its performance last Thursday night, for it was the first time those players were seen in it by a New York audience.

The Ladies' Battle is an adaptation by T. W. Robertson of Scribe and Legouvé's three-act play of the same name. In the original it lacks the customary French "suggestiveness," and in the process of adaptation little of its refined sentiment and delicate intrigue have been lost. It is a pure comedy, told by dialogue that is tart and terse, and it abounds in adroitly devised and contrasted pathetic and humorous situations.

The plot is too well known to all for more than a brief recital. The Countess D'Autreval, a woman of the world, capable of subduing and simulating emotions, and her niece, an artless girl, fall in love with Henri De Flavigneul, a refugee from the French Empire, who is in hiding in the house of the Countess. The wiles and artifices employed by the Countess to hoodwink a venerable prefect in search of Henri, furnish the principal element of interest; and the audience is kept in a pleasurable state of doubt and expectation until the final curtain falls on Henri's pardon, and a sad little scene, in which the Countess, prompted by her own love for Henri, surrenders him to her niece.

Mrs. Kendal, as the Countess D'Autreval, acted with such a variety of emotion, such an effervescence of feigned vivacity and gaiety, that she was again and again applauded. She was delightful alike in her brilliant banter with the prefect and in the soliloquies devoted to her love for Henri. Her performance throughout was sincere and buoyant.

Mr. Kendal played Gustave Grignon, a brainless noble with a true heart that is almost always in his mouth. It is Grignon who serves as a decoy while Henri escapes, and Mr. Kendal acted with great and diverting comic expidation in the predicament.

J. C. Dodson made much of the character of the prefect; he made him caustic and sly, and crabbed, not only in speech—which is, indeed, the work of the dramatist—but in expression.

The Henri of Seymour Hicks was creditable but not convincing.

Nellie Campbell as the niece was pretty, but petulant where she should have been coquettish.

The Ladies' Battle was followed by Thayre Smith's time-worn comedietta, A Happy Pair. Mr. and Mrs. Kendal acted Mr. and Mrs. Honeyton, and fitted the action to the witty words with a nicety that we have not seen equalled.

Grand.—Myles Aroon.

W. J. Scanlan in his favorite play, Myles Aroon, attracted a fair-sized and well-pleased audience at the Grand Opera House on Monday night. Though the play has often been seen in New York, yet it has a drawing tendency that cannot be resisted by West Side as well as East Side theatregoers.

Mr. Scanlan was at his best as Myles Aroon. The Gerald Fosdyke of Hardee Kirkland was rather tame. Charles Mason as the conspiring villain, Squire Thurston, did fairly well. Thaddeus Shine and Robert McNair were very good in their respective parts, Mike Carney and Pat Phelan.

Mattie Ferguson made a pretty and charming Maggie Farrell. Stella Fenton's impersonation of Lady Glover proved efficient. Constance Wallace was winsome and comely as Lady Glover's child. The part of Mrs. Farrell and Mother Bet were ably interpreted by Millie Sackett and Laura Webster respectively.

Next week, Natural Gas.

People's.—Ticket-of-Leave Man.

A large audience attended the People's Theatre on Monday night, and witnessed a very excellent performance of the Ticket-of-Leave Man. Joseph Wheelock, in the title-role, gave ample proof of his abilities as an actor. Hawkshaw was powerfully played by John Glendenning, who was called before the curtain. William T. Doyle as Dalton was very good. Frank Hatch as the wily "fence," Melter Moss, gave a character sketch of much individuality. Logan Paul played Mr. Gibson quite satisfactorily.

The ladies of the cast were excellent. That spirited and humorous actress of Malapropian roles, Fannie Denham Rouse, took the part of Mrs. Willoughby, and played it with a strong comic air. Maida Craigen as May Edwards was charming and forceful. Jessie Story was excellent as Sam Willoughby. The piece is under the management of W. A. Brady, who has shown great judgment in the selection of the company. W. J. Scanlan next.

Niblo's.—U. S. Mail.

The U. S. Mail, a so-called farce-comedy, was seen at Niblo's on Monday night for the first time in New York.

The programme states that the management does not apologize for encumbering the stage with this presumably satirical and certainly mirth-provoking musical farce comedy. The audience, however, had considerable difficulty in discovering the ingredients referred to. The satirical and mirth-provoking qualities were not very apparent on Monday evening.

The U. S. Mail does not even deserve to be classed as a good variety show, as, with two or three exceptions, the members of the company are as unentertaining as the piece itself.

Georgie Parker, Frank David and E. H. Heron were the exceptions, and their respective specialties saved the performance from open ridicule on Monday night.

Fourteenth Street.—Shaun Rhue.

At the Fourteenth Street Theatre last Monday evening Joseph Murphy appeared in Fred. Marsden's play, Shaun Rhue, and delighted a large audience.

The play is exceptionally well cast, the star being supported by Loduski Young, who as Kate Donovan played exceedingly well.

Mr. Murphy was much applauded for his pathetic song, "A Handful of Earth," at the beginning of the second act, and held the interest of the audience throughout the play as Larry Donovan.

W. T. Sheehan was good as the lawyer, as was also W. J. Cooney as Gerald. Ella Baker played Tim and Ada Shattuck Dora.

Next week, Joseph Murphy in The Donagh.

Tony Pastor's.—Variety.

There is always a host of clever variety people to be seen at Pastor's Theatre. This week's bill is no exception, and the lovers of refined vaudeville entertainments, who take their "specialties" straight, without the delusive farce-comedy clap-trap, were out in full force on Monday night.

The programme was an unusually long one. Among the acts particularly praiseworthy were those of Lottie Gilson, whose quaint songs always please; Mlle. Theo, an interesting musician; Rose and Martin Julian, contortionists of merit; and such old favorites as O'Brien and Redding, Frank Bush and Musical Dale.

Marguerite Fish is underlined for next week.

At Other Houses.

The Power of the Press will close its run at the Star a week from next Saturday.

The two hundredth performance of Poor Jonathan will be duly celebrated at the Casino next Tuesday evening.

This is the last week but one of Betrothed at the Garden Theatre.

Reilly and the 400 is still drawing crowded houses at Harrigan's.

Mr. Wilkinson's Widows has entered upon its second month at Proctor's.

The revival of Old Heads and Young Hearts remains the attraction at the Lyceum.

The Nominee is in its thirteenth week at the Bijou. Souvenirs are to be distributed at the 100th performance next Tuesday night.

A Straight Tip is in good running order at the New Park.

Alabama is packing the Madison Square. The new cast was seen on Monday night.

The interest in the change of bill announced for this (Wednesday) evening at Daly's, is manifested in the large advance sale of seats for the entire week. In the new programme Rosina Vokes will appear for the first time, in New York, at least, as the Gay Goddess in The Tinted Venus, and Clyde Fitch's new one-act play, Frederic Lemaitre, is to receive its first metropolitan production. Jerome's Barbara is also announced for nightly performance until further notice.

The Runaway Wife attracted a large audience to Jacobs' Theatre on Monday night.

Fanny Davenport will continue to appear in Cleopatra at the Broadway until Saturday night. Next week, the last of her present engagement at that house, she will revive Fedora by special request.

Carmencita and Adam's Temptation were the principal attractions in an entertaining programme at Koster and Bial's Concert Hall this week.

SKETCHES FROM ALABAMA.

The most interesting as well as the most successful new play of this season was reserved for the final weeks of the metropolitan theatrical year. Its advent was quiet and unattended by flourishes of the managerial trumpet.

COL. PRESTON AND [illegible]

Alabama was not only a genuine but an instantaneous hit. If possible, the crowds that have witnessed it since the initial performance have shown more enthusiasm than the first-nighters manifested. It is seldom that a play wins the same degree of approval from critics and spectators, but Mr. Thomas' drama has been so fortunate as to secure popularity and critical commendation simultaneously.

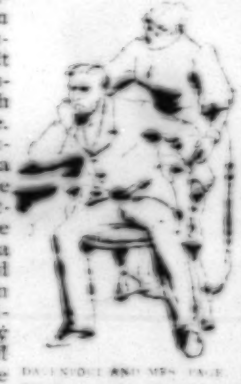
DAVENPORT AND RAYMOND.

One of the principal factors in Alabama's great success is the truth and variety of its character pictures. Persons that have studied Southern life in the phases here presented find the people of the play drawn from living models, and embodying all the recognizable characteristics of well-defined types. Persons that have never penetrated the Southern States and that have no personal knowledge of the people mirrored in this piece nevertheless feel and appreciate the fidelity of this representation because truth in art requires no arguments or explanations—it carries its own conviction.

RAYMOND AND ARMSTRONG.

Alabama is a play that will delight all American playgoers. It bids fair to do what no Southern play has ever done—win the approbation and patronage of the Southern public. Unless all indications are at fault it will secure the endorsement of the South when it is taken there.

Mr. Thomas, the author of Alabama, is a clever pen artist. He has made several outline sketches of the characters in Alabama which are reproduced by THE MIRROR. In one we see the chivalrous Colonel Moberly orotund paying his compliments to the comely Widow Stockton as he bends over her hands. The Colonel is as accomplished in the arts of courtship as he is in the code of honor, and he plays his cards with the dexterity and confidence of an expert.

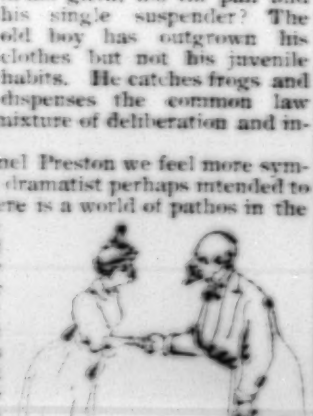


DAVENPORT AND MRS. PAGE.

DELAFIELD.

Squire Tucker! Is there not a suggestion of droll simplicity in his girth, his tin pail and his single suspender? The old boy has outgrown his clothes but not his juvenile habits. He catches frogs and dispenses the common law with an equal mixture of deliberation and ingenuousness.

For old Colonel Preston we feel more sympathy than the dramatist perhaps intended to stir in us. There is a world of pathos in the character of the white-haired grandfather who, robbed by civil strife of property and prosperity, asks naught except to be left alone with his little girl Carey, and into whose heart there creeps forgiveness and a renewal of love for the son that left him to fight against his home and people. How perfectly does the old Colonel fit in with his surroundings! But this is true of his entire household, not forgetting Decatur, the typical befo'-de-wah house-servant, whose devotion cannot be matched among the best of the obsequious imported domestics that attend the wants of Northerners.



MOBERLY AND THE WIDOW.

In the other sketches Mr. Thomas portrays Captain Davenport with Mrs. Page, and also at the point where he disarms and routs the designing but unsuccessful Raymond Page. Armstrong, the enterprising Northern agent, and La'hrop, the hot-headed Southern lad, are exploited at the moment when the latter is advancing the commercial interests of Colonel Moberly's paper. But to appreciate all these characters they must be seen, amid the surroundings of beautiful scenery, as they are presented by accomplished actors at the Madison Square Theatre.

SQUIRE TUCKER.

MR. KENDAL.

Page I.

W. H. Kendal is forty-eight years old. He is a healthy, clear-headed Englishman. He acted for the first time when he was eighteen, playing juveniles. He had a first-class drilling in his profession, having such actors as Charles Fechter, the younger Kean, E. A. Sothern, Helen Faucit and Mrs. Scott-Siddons to set the example.

Mr. Kendal joined the Haymarket stock company, London, in 1866. Three years later, Madge Robertson joined the company. She became Mrs. W. H. Kendal within that year. Since then their fortunes have been joint. They have appeared continually together, making a capital team—not a tandem, as some people consider them—for the performance of modern society plays.

Mr. Kendal's sense of humor, as denoted by his stage work, is more poignant than his comprehension of tragic emotion. This, probably, is because his own nature is genial and happy. He is especially good in such roles as Colonel Blake, in A Scrap of Paper, Captain Crichton, in Impulse, and Gustave Grignon, in The Ladies' Battle, where it is to be made evident that a brave heart can keep company with a *blasé* demeanor.

Mr. Kendal's acting is always full of meaning, and it is not exaggerated. The characters he plays are generally gentlemen, and he wins sympathy to them, for he interprets them in the spirit they were written.

THE PRODIGAL SON IN LONDON.

That the failure of The Prodigal Son in New York was not the fault of the pantomime itself, is fully demonstrated by its recent success in London. The following notice of its production in that city, which we take from the *Whitehall Review*, is well worth reading: "Ours is a strange generation, when, within a few days of each other, the play-going public are afforded the opportunity of seeing the latest development of the gospel of modern drama as preached by Henrik Ibsen, and a tragi-comedy, built on such old-world lines as the French pantomime of L'Enfant Prodigue. And, strange to say, while the minutely analyzed miseries and mental anguish of the Norwegian master's heroes and heroines touch no single chord of sympathy in the audience, save the very subjective and purely artistic, a simple, well-known story without words, acted in dumb-show by artists whose faces are plastered with the whitewash of the clown, moved to sobs and laughter a typical "first-night" London audience. Such is the power of art, and the lesson is one which the Ibsenites may well take to heart. Here is a "pantomime"—and we purposely place the word between quote marks to convey the wide difference between the real meaning of the term and its more generally received modern acceptation—here is a "pantomime" which appeals to the heart through the oldest of all stage conventions. In our last week's issue a brief reference was made to the interesting nature of the performance which Horace Sedger has earned the thanks of the entire artistic community by boldly transferring to his theatre from the banks of the Seine. L'Enfant Prodigue presents us the time-worn tale of the prodigal son, which needs no re-telling.

Assisted by the sympathetic accompaniment of music, which, appropriately enough, is strongly Wagnerian, as explanatory of the emotions of the actors, Mlle. Jane May, whom her many London admirers were delighted to welcome back to England, impersonated with rare and versatile talent the part of the erring yet forgiven prodigal. It can be understood what consummate art is needful to an actress to rivet the attention of a critical audience during several hours by pure dumb show; yet never, from the moment the curtain rose on the simple interior of the home of old Jean and Mme. Pierrot—ably portrayed by M. Courtes and his wife, Madame Schmidt—through the intermediate scene of the fascinating Phrynette's boudoir, and the return of the shivering wanderer to his home, did the interest for one moment slacken. To the writers of plays which depend on "sensation scenes" and "situations" to the actors and actresses who imagine that fame is to be gained by the artificialities of dress and mere "strong" parts, the simple speechless idyl of L'Enfant Prodigue, as presented at the Prince of Wales', should afford a lesson which, it is to be hoped, will not be lost on the dramatic profession.

MESSRS. WAGNER AND REIS, of Bradford, Pa., concluded negotiations last Saturday for the management and lessee-ship of the Wieting Opera House at Syracuse, N. Y., for a term of years, beginning next August. John L. Kerr, who represents Messrs. Wagner and Reis at Erie, Pa., has been appointed their resident manager at Syracuse.

THE HANDGLASS.

THERE are more ways than one to kill a cat, it is said, but it is sure death to a cat with any self-respect to send it to a museum with its interesting family of twelve kittens, as a St. Louis man did last week.

† † †

An exchange says "Robert Mantell has made more genuine hits than any other man on the American stage." How about John L.?

† † †

"THERE'S many a slip 'twixt here and Peck Slip," said a Brooklyn man who took a Harlem train the other night and reached 106th Street before he discovered that he was going the wrong way.

† † †

PRO. WOLFSKIN.

CHILD.—"Ah, pretty lady, how funny you are!"

WOLFSKIN.—"You'd be funny yourself if you were as well paid for it!"

† † †

BIJOUS.—"I hear that Taghts has stopped drinking."

BIJOUS.—"Yes, he went to see Uncle Tom's Cabin the other night and after that scene where the trained alligators come on the stage, he said nothing but just went quietly out and signed the pledge."

† † †

A TOT of chorus and ballet girls of the Crystal Slipper company were accidentally poisoned a few weeks ago by drinking water from the nickel-plated cooler of a buffet car. And now none of the Crystal Slipper girls will drink water.

† † †

ALL the Comforts of Home is divided into four acts, viz: "A Morning—A few mornings later—Another Morning—The same Morning—Good Morning).

† † †

THE OLD MILL DAM is the name of an English melodrama which was taken through the provinces recently. The posters were so large that each sheet contained but one word of the title. The manager started out one morning to see how the town-posters looked and was horrified to discover that the poster had no regard for sequence. In one place he read "The-Dam-Old-Mill" and in another "Dam-the-Old-Mill."

† † †

THE LITTLE MAN.

There was a little man
And he had a little gun
And the bullets they were made of
lead
lead
lead.

But he didn't know 'twas loaded
And one day the thing exploded
And made a porous plaster of his
head
head
head.

† † †

A WESTERN would-be tragedian told a reporter the other day that he was going on a starring tour, and the next day the paper had it "starving tour." And yet we wonder at crime.

† † †

THE New York *Times'* dramatic critic alludes to some of his Boston confrères who had angered him, as "the underfed young persons who write for the Boston newspapers."

† † †

A FAT women's convention is in session at a Detroit museum where prizes are offered in this special line. Perhaps this is where Diss Debar has winged her way.

† † †

THERE is a Jerusalem cyclorama and mammoth Palestine panorama in Boston this week. It ought to form an excellent Summer attraction at Bath Beach, L. I.

† † †

WHY SHE DIDN'T SPEAK.

He spoke but I turned away my head
With a glance so cold and grim,
And I did not hear a word he said
And I would not speak to him.
And never a word as I walked away
Leaving him angered—tired—
He sold cheap shoe-strings on Broadway
And oh, he made me tired!

† † †

IF Francis Wilson succeeds in his intention of becoming a permanent attraction in New York, life will be one gigantic jag of joy to New York residents. At least that is how Frank himself would put it.

† † †

DE WOLF HOPPER is coming with a semi-Chinese opera called Wang. The fence posters are said to be in Chinese, and when translated read "Three cuffs and one sock. Please bring this check with you."

† † †

IVAN OKHOFF, "the transparent man," is ill. The wind blew through him one day while he was officiating at a museum, and he took cold.

† † †

DRUGGIST.—"I want a good design to label these Elixir of Life bottles. Can you suggest anything?"

SIGNER.—"Yes, have a picture of Lydia Thomson, Lotta and Janauschek dancing on Time and get their signatures to a testimonial."

† † †

THE Buffalo *Courier* criticises the scene in Betrothed where one of the ladies during a serenade goes to the window, touches an electric button which causes the back of the scene to rise giving a full view of the promenade and bay at Nice. The *Courier* says: "Now, how remarkably natural that is! A woman in real life so often touches a button and lets the side of the house float off in space!"

† † †

THE Davenport Folly Burlesque company recently obtained an engagement in Springfield, O., under the impression that the company was Fanny Davenport and her associates. The posters dispelled the illusion, and the engagement did not go, although the Folly company did.

† † †

A SET of dont's, prepared by a box-office man, are as follows:

Don't accuse the treasurer of reserving the best seats for his friends; as a rule, his friends are deadheads, and will take what they can get.

Don't give the man in the box-office a dollar and a cigar, and expect to get a dollar and a half seat, because you won't.

Don't pick out seats for the evening performance, and then ask to have them held until the next morning.

Don't spend five or ten minutes after buying your tickets telling the treasurer about your trouble and about the different plays you have seen; he has trouble enough of his own.

Don't call the treasurer "Nick," and then get mad if he calls you "Jack," or something else.

Always treat the ticket-seller as a gentleman, even if he is not one; it won't do you any harm, and it may do him some good.

† † †

LITTLE TUESDAY is having a play "written expressly" for her; but isn't it nearly time to call her Little Wednesday now?

† † †

FOOTLIGHT.—"Staggeract looks awfully sober this morning, doesn't he?"

WINGERTS.—"Yes, that's because he was awfully full last night."

† † †

"HISSED-ARIA" is a new disease among stage songstresses.

† † †

JAGGETS.—"What did you see Miss Actwell in?"

JIGGETS.—"I saw her in Only a Smile."

JAGGETS.—"Packed house, I suppose."

† † †

From Poor Jonathan

"I tried to get run over. I went and lay down on the Third Avenue horsecar track, and waited half-an-hour; but no car—they run only every eighty minutes."

† † †

WILLIE WINTER says "the propensity to look upon Madame Bernhardt as a prodigious independent, incomparable and transcendent actress ought not to be encouraged."

† † †

VISITOR.—"Your daughter has become an actress, I hear."

FOND MOTHER.—"Yes, and her reputation is established. She has been asked to sign a soap advertisement!"

THE NEW THEATRE IN BROOKLYN

The building of the new Columbia Theatre in Brooklyn means more than a local contribution to the theatres of the City of Churches. The contemplation of a new theatre in that city has been under consideration for some time. Daniel Frohman and Edwin F. Knowles have become partners in the enterprise. Behind Daniel Frohman is the enterprise of his brother Charles, and of Al. Hayman. While Daniel Frohman will take a large interest in the new house, all the bookings will be made by Mr. Hayman and Charles Frohman.

The Frohmans have enough attractions to almost fill a season's dates. They have frequently been obliged to skip Brooklyn because the Park Theatre was full.

What the building of this new theatre means, then, is that it will be the Eastern end of a chain of theatres which are now controlled by Al. Hayman. This circuit includes the Columbia Theatre in Boston, which is to be managed by Charles Frohman; Al. Hayman's Columbia Theatre in Chicago, and his theatres in San Francisco and Oregon, and several intermediate houses.

The Brooklyn Columbia Theatre is to be added to the list. Before long another theatre in New York will follow suit.

The Frohman and the Hayman companies and companies controlled by that firm will now have a convenient outlet.

The Brooklyn Columbia will seat nearly two thousand people and will be constructed upon the latest and most improved plans, which will conform with the building laws of New York city. The new theatre will be completed early next season. The attractions already booked are nearly enough to fill the season and include the Lyceum Theatre company, E. H. Sothern, the Kendals, the Madison Square company, Shenandoah, Wilkinson's attractions, the Pitou stock company. These organizations are thus enabled to play in one continuous circuit comprising the Atlantic and Pacific coast.

RIGHTS IN A DRAMATIZATION.

William Fléron has won the suit that he brought against Wilton Lackaye for using his lines in a rival version of The Clemenceau Case. The finding of Judge McAdam is interesting to adapters and dramatic authors in general. We extract the principal passages from his decision: "He who honestly translates or dramatizes, produces a work in a new and useful form, and is entitled to the same protection extended to original compositions. The value of a translation depends upon the learning and ability of the person who does the work, and upon his adaptability to the particular task undertaken. It requires versatile talent of a high order to do it well. Dramatization requires the skill and experience of the playwright, and the success of the work depends upon his dramatic knowledge and genius. Dion Boucicault received $30,000 for dramatizing Led Astray, and other playwrights have received sums almost as large for similar work. It follows that such productions are valuable property that requires and must receive protection.

"Any one may dramatize a novel, and the dramatization becomes his property (Daly *vs.* Byrne, 43 N. Y. Superior Court R. 201, Affd. 77 N. Y. 182), and the author or his assignee, whether a citizen or an alien, is entitled to protection (Shook *vs.* Daly, 49 How. Pr., 396, Widmer *vs.* Greene, 56 Id., 911, and it matters not whether it be the exclusive work of one or several acting in co-operation (French *vs.* Maguire, 55 Id., 98).

In short, all literary compositions now stand substantially upon the same foundation. The owner's rights in a manuscript play are not lost or prejudiced by its public performance, and no matter by what means a copy may be obtained, whether by carrying in the memory, or by the stenographic notes of a spectator, its use without permission is piratical. Palmer *vs.* De Witt, 32, Superior Ct. R., 499, Affd. 47, N. Y. 532, French *vs.* Connolly, 1 w. Dig. 107)."

A BIG GIRL NOW.

Little Bijou Fernandez—that name brings to mind a black-haired, black-eyed child, always dressed in snowy white, who charmed us with her acting in May Blossom and a host of of other plays. It seem only a little while ago, for the days and the years fly quickly, and yet here comes the announcement that she is to play an ingenue part in the curtain raiser called Dream Faces with Rose Coghlan at Palmer's on April 27.

Miss Fernandez is not yet fourteen years old, but she is a tall, lithe, graceful girl with a face that is full of character and individuality—a face that is certain to attract from its originality.

She nas been for five years under the training of Augustin Daly, and he must have regarded her as promising for he spent much time and money on her education and stage tuition.

A coincidence is that the first line Bijou ever spoke was nine years ago with Miss Coghlan at Palmer's then Wallack's Theatre, in The Siver King. She will make her r'entrée on the stage of the same theatre and with the same star.

MR. SARGENT'S SCHOOL.

"I am about to close the seventh season of the American Academy of the Dramatic Arts, or 'Lyceum School,' as most people call it," said Franklin H. Sargent, the director of that organization, to a representative of THE MIRROR.

"The pupils have had more instruction by more teachers, than those in any dramatic school in the world."

"A bold statement?"

"Yes, but true."

"Who are the instructors in the school?"

"Nelson Wheatcroft, Fred. and Jesse Williams, Charles Walcott, George Fawcett, Bibeyran, Bellows, Southwick, Schafner, Buckland, Mme. Georgen, and May Robson. Although not officially connected with the Academy, Daniel Frohman, Henry C. De Mille and David Belasco have also given the pupils advice and supervision."

"Any changes?"

"Two—a department for light opera, and another called the preparatory, for studies preliminary to the Academic course."

"Benjamin F. Roeder is still in charge of the business management. Ernest P. Stephenson assists him. To the latter, by-the-by, the success of the operatic and preparatory departments is partly due.

"I see that THE MIRROR has already published the fact that a Boston branch of the Academy is to be opened in the new Columbia Theatre. It will be opened in the Fall."

"What do you claim are the benefits derived from a course in your school?"

"I and my associates feel that the merits of our courses are proven and approved in the results shown by the students and graduates. During the past season the pupils have played a great deal, taking small parts in professional companies in town, and presenting, without assistance, plays out of town. There is now a company composed mostly of my senior pupils, which performs, nightly on tour in this State, a well-known play. A month ago another organization of Lyceum pupils, playing a repertoire that included A Scrap of Paper, Still Waters Run Deep, and David Garrick, gave in Troy, Albany and Saratoga nine performances in one week. Our season opened, by invitation, at Tuxedo, and has continued in several other Winter resorts, notably Short Hills, Morristown and Garden City.

"In giving these performances the aim has been to duplicate by practical playing the rehearsal and other instruction given, and so to enable the pupils to apply what they have been taught. They are put on their mettle."

"Where does a retrospect find the pupils?"

"As I look over last year's list I find that—with the exception of two, who have not reported their whereabouts, and the few who have been accepted as second-year students—all the pupils are now under engagement. Those retained for the second year usually take a higher stand during the first few years on the stage than those of one year's standing.

"Where are the members of last year's senior class? Edith Chapman is the leading lady in Held by the Enemy; Olive Gates is leading lady of Bert's stock company, Philadelphia. Ethel Sprague is the soubrette of Richard Mansfield's company, Bertine Robinson is playing leading roles in The Inspector, Livingston Russell is a public reader; Howard Morgan is the assistant stage manager of Lyceum companies, and Percy West is leading heavy in The Wife.

"The graduating class of '91 comprises Katherine Arnold, leading emotional; Stella Kennedy and Adelaide Grey, ingénue-juvenile; Louise Brooks and Belle Martin, high comedy; Gladys Eurelle, soubrette; Arthur Hayden, heavy, and W. T. Hays, character comedy."

OBITUARY.

Mary E. Lawrence, widow of the late elocutionist, Professor Philip Lawrence, and mother of Edwin G. Lawrence, died in this city on April 13, aged seventy-two years.

Roderick H. Cavanagh, only son of the late William B. Cavanagh, died in this city, April 7, from heart disease.

PROFESSIONAL DOINGS.

Two hundred actors out of engagements came into Frohman's Exchange within two hours one day last week.

EDITH HALL has been engaged by the Casino, Philadelphia, for the opera company.

BOBBY GAYLOR will end his season in The Irish Arab on May 25.

DAN COLLYER, of The Soudan company, spent last week in New York. The company ended its regular season the week before in St. Louis. It opened again at the Boston Theatre last Monday.

THE Southern Inter-States Exposition at Raleigh, N. C., will open next October for two months. The design of the Exposition is to exhibit the products of Southern farms.

THE TICKET-OF-LEAVE MAN has been booked for six weeks in the vicinity of this city, after its run at the People's Theatre. If success warrants, it will be sent on tour next season.

S. GOODFRIEND, of Charles Frohman's business staff, is now writing the base-ball news for the *Evening Sun*.

J. ALEXANDER BROWN, the dramatic agent, denies the statement in last week's MIRROR that he will probably have charge of the agency department of H. S. Taylor's Exchange next season. Mr. Brown says that he has rented offices in Taylor's Exchange building, but he will look after nobody's affairs but his own.

LOUISE SEARLE, Marion Chase, Grace Waite, Emile Waite, H. H. Thompson, John Saunders, J. B. Bradley, John Dewey, Wiley Williams and a large chorus have been engaged by Milliken and Cortiss for their opera company at Worth's Museum this Summer.

PATTI ROSA is reported to have played a very successful engagement at the Walnut Street Theatre, Philadelphia, last week. William Calder has relinquished the management of the company, as he is to go to England to fill important business engagements. Miss Rosa is to play a supplementary season of three or four weeks previously to going to her home in Chicago for the Summer. George C. Boniface, Jr., Ernestine Floyd and Margaret Hatch, who closed with the company, have been replaced by Harry W. Rich, Fannie E. Jacobs and Julia Kingsley. Charles T. Vincent is writing a new play for Miss Rosa which is to be finished by Aug. 1.

THE new Columbia Theatre in Boston will be the third playhouse in that city that has taken the place of a church.

JOHN CALDWELL made the speech on the occasion of the presentation of the miniature cars by the Brotherhood of Engineers to Florence Bindley in Jersey City.

THE Market Square Theatre just completed by the city of Urbana was dedicated April 16, by Walter Sanford's My Jack company. The house seats 1,400. The stage is sixty feet wide, thirty-three feet deep, and thirty-six feet to rigging loft. The proscenium opening is twenty-eight feet. There are four star dressing rooms on the stage and seven beneath. The drop curtain and scenery is very rich. The house has all the appliances for natural and artificial gas and electric lighting, and all the latest improvements.

A company has been organized at Ennis, Tex., with a capital of $20,000, to erect a new opera house.

JOSEPH NEWMAN, a young Denver actor, is highly commended by the local papers for his talent. He was recently tendered a benefit in which he appeared in several plays including To Oblige Benson, Editha's Burglar, and Lend Me Five Shillings. The dramatic critic of the Denver *Republican* says of him: "Mr. Newman has received much praise for his dramatic work from all the critics. He is a young man of great talent and deserves all the encouragement that can be given."

THE various Brady Clemenceau Case companies will end their seasons as follows: The Sybil Johnstone company in Pittsburg, June 1; the Emma Bell company in Brockton, Mass., May 11; the Laura Biggar company in New York at the Third Avenue May 11. It is claimed by the management that they have all been successful on the road.

THE CARRINGTONS is the title of a new farce-comedy. Negotiations for its sale are in progress.

BETROTHED will run two weeks at the Garden Theatre. On May 14, Richard Mansfield will inaugurate his Spring season at that theatre. On the first night, Beau Brummel will be presented, not Don Juan, as has been announced. Several new plays, however, will be produced, including Don Juan, in addition to the Parisian Romance, Prince Karl, and Dr. Jekyll and Mr. Hyde.

THE management of the Madison Square Garden has signed contracts with William Madden, whereby Frank P. Slavin and Charlie Mitchell will give an exhibition of scientific boxing on the night of April 30 in the Garden Amphitheatre. Each of these noted boxers will also spar with a famous heavy weight, name not yet disclosed. Twenty other boxers, of more or less renown, will also appear.

LAST May A. T. Oakes, a dramatist residing in this city, sent three plays to C. H. Truesdell. Mr. Oakes says that this manager gave him references, spoke well of what he had submitted to him, and Mr. Oakes fully understood that the plays would be produced. These plays were That Girl, a farce; Day Out Company, a farce, and The Trapper, a border play. As months went by without Mr. Oakes hearing further about his plays, he made inquiries and finally received the following letter from C. H. Truesdell: "Your comedies have none of them been played. And neither has any one a copy of them. I have delayed returning them, simply because I have been expecting to produce them with my own company. I return the comedies by this morning's express." The plays duly arrived, each one minus the title-page and in a most dilapidated condition.

THE NEW YORK
DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

PUBLISHED EVERY WEDNESDAY.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS:

Twenty-five cents per agate line.
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SUBSCRIPTION:

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.
Foreign subscription, $5 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, 43 Charing Cross, and at American Newspaper Agency, 15 King William Street. In Paris, at the Grand Hotel Cosmos and at Brentano's, 17 Avenue de l'Opera.

Advertisements and Subscriptions received at the Paris office of The Mirror, 23 Rue de Rennes.

The Trade supplied by all News Companies.

Remittances should be made by cheque, post office or express money order, postal note or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - APRIL 25, 1891

****The Mirror has the Largest Dramatic Circulation in America.*

CURRENT AMUSEMENTS.

BIJOU THEATRE—THE SOUBRETTE, 8:15
BROADWAY THEATRE—CLEOPATRA, 8:15
CASINO—PAUL JONES (OPEN), 8:15
FOURTEENTH ST. THEATRE—SIGURD RHUE, 8:15
GRAND OPERA HOUSE—WIDOW JACOB, 8:15
HARRIGAN'S THEATRE—REILLY AND THE 400, 8:15
H. C. JACOBS' THEATRE—RUNAWAY WIFE, 8:15
KOSTER AND BIAL'S—VARIETY AND CARMENCITA, 8:15
LYCEUM THEATRE—OLD HEADS AND YOUNG HEARTS, 8:15
MADISON SQ. THEATRE—SUSANNA, 8:30
NEW PARK THEATRE—A STRAIGHT TIP, 8:15
PALMER'S THEATRE—MR. AND MRS. KENDAL, 8:15
PEOPLE'S THEATRE—TICKET-OF-LEAVE MAN, 8:15
PROCTOR'S THEATRE—MR. WILKINSON'S WIDOWS, 8:15
STAR THEATRE—THE POWER OF THE PRESS, 8:15
UNION SQUARE—VARIETY, 8:15

A NARROW VIEW.

IN matters of taste the public is perhaps oftener wrong than right, and yet the *Tribune's* view of this question is sweeping, not to say perverted.

"Fine things seldom are appreciated at first," says our contemporary, "and they never are appreciated by chaw-bacons who go to the theatre in order that they may indulge in the national guffaw. An artistic truth is not dependent on a public caprice and it survives public ignorance. Few notions are sillier or more pernicious than the notion that a public verdict settles any question of art. If all people were born wise and true the case would be changed; but seeing that they are born nothing of the kind, no thinker will waste his time with bothering about their views, one way or another, when the question is one of art."

In estimating the æsthetic value of a public verdict it is necessary to ascertain the kind of a public that gives it.

The "chaw bacons" to whom the *Tribune* elegantly refers do not represent the entire theatregoing public. On the contrary, where the "chaw-bacons" most do congregate there we find few of the more intelligent class of theatregoers.

There is a public for the cheap window-picture and there is another public for the Academy exhibitions. The two cannot be confounded by the leveling process applied by the *Tribune* to the theatregoing public, and with no better show of reason.

We do not expect to find culture in the crowds that throng the Bowery theatres, but we do find appreciation of fine things among the classes that not only expect but exact artistic work from dramatists and actors. The newspaper public cannot be utterly condemned because a portion of it reads the *Morning Journal*, for has not the *Tribune* its readers also, on a very different plane to be sure, but still in the same community?

An intelligent public verdict is more significant and more reliable in matters of dramatic art than an individual critical opinion. It is that sort of public verdict that is to be desired. Meantime, the *Tribune* cannot expect other thinkers—whose thoughts are perhaps quite as sound as its own—to join it in whistling the public down the wind.

"BOHEMIANS" BLACKBALLED.

THE charge of "exclusiveness" has been brought against The Players because that club has seen fit to reject several professionals whose claims to admission were not regarded convincing merely because they occupied successful positions on the stage.

It does not necessarily follow because an actor can draw large audiences that he possesses those estimable social qualities that make a desirable club-member, or that he is fitted to associate with reputable fellow-actors and other gentlemen.

A man's "prominence" carries no weight in a well-regulated club, where the best standards of character and of conduct are held superior to mere pecuniary success. An actor may be popular in saloons and card-rooms; he may be a capital story-teller; he may have all the talents that go to make a man a favorite with the "boys," and yet in spite of all that his society may be considered decidedly undesirable by the members of a well-ordered, conservative club such as The Players is known to be.

We do not think that the organization in Gramercy Square has shown itself hypercritical in the admission of new members. If it has consistently kept out the "bohemian" element it has sought only to preserve its good character and its peace of mind.

And, indeed, except by the persons smarting under the blow of the blackball, we think that members and observers alike will unite in agreeing that the directors of The Players have exercised as much discrimination in selecting professionals to exclude as in choosing professionals to admit.

PERSONAL.

JOHNSON.—Alice E. Johnson, the American singer, is still in Paris. On April 6 she sang at an afternoon musicale in that city. Miss Johnson has had an offer to sing in Brussels next season, but has not decided to remain abroad another Winter.

CHATTERTON.—Charles Chatterton, Henry E. Abbey's secretary, will sail for England the first week in July, to spend the Summer abroad.

MILLER.—Henry Miller's three-year-old son died last week.

THOMAS.—Augustus Thomas is ill in Chicago. He has a carbuncle on his neck.

TITTELL.—Minnie Tittell has been warmly praised by the Chicago papers for her work as Flirt in A Trip to Chinatown, which she assumed at very short notice.

SPRAGUE.—Arthur Sprague, late of the Alone in London company, has been engaged for leading business in Scott Marble's Patrol, which will open in Chicago about May 2.

BARRY.—Eleanor Barry, formerly the Jacqueminot of Rosina Vokes' bouquet of beauty, and more recently of the San Francisco stock companies, is at liberty. Her husband, Bury Dasent, by the way, is dangerously ill in California, where he went as manager for Hoyt and Thomas' Texas Steer company.

PHELPS.—H. P. Phelps' "Hamlet from the Actor's Standpoint" is meeting with much favor. As You Like It and Romeo and Juliet will be the next plays similarly treated by Mr. Phelps.

POLLOCK.—Edith Pollock has been dancing successfully in Liverpool and London. She has been praised by the Liverpool *Mercury*, *Post*, and *Express*, and by the London *Stage*. She is a sister of Emma Pollock, and is the soubrette of the Hardie and Von Leer company.

SHERWOOD.—Grace Sherwood, the pretty soubrette, has been re-engaged by Joseph Arthur for Blue Jeans next season.

CARLETON.—Henry Guy Carleton is hard at work on a play.

TARLETON.—Ernest Tarleton, who returns to New York after being a year in John Hare's company at the Garrick Theatre, London, played at Sandringham, before the Prince and Princess of Wales, as well as before the Queen, at Windsor.

LESLIE.—Bessie Leslie, late of W. J. Scanlan's company, has returned to her home in Buffalo for the Summer.

RUSSELL.—Tommy Russell has been attending a private school in this city all Winter. It is not decided when he will return to the stage.

FERNANDEZ.—Bijou Fernandez has been engaged by Robert Mantell to appear in his company at the Lyceum Theatre next month.

NORTON.—Drew Norton has been engaged to stage The Pay Train.

WEBB.—Harriet Webb, the dramatic reader and teacher of elocution, will give an entertainment of readings, recitations and music at the Berkeley Lyceum, on Wednesday evening, April 29. Mrs. Webb will be assisted by Mrs. Frank Leslie, Nettie Hooper, Rudolph De Cordova and others.

WILSON.—George W. Wilson, the versatile character actor, of the Boston Museum stock company, will be given a benefit shortly.

CHAPMAN.—Edythe Chapman, who has been acting recently in Held by the Enemy, has been engaged by Daniel Frohman for next season to play the part of Ann Cruger in The Charity Ball.

ROEDER.—B. F. Roeder will discuss "Plays and Players" in his lecture before the Harrison Association, of Brooklyn, on April 27.

ABARBANELL.—Archivist Abarbanell, of the Thirteen Club, has written an article for *Belford's Magazine*, in which he has embodied autograph letters from women well-known in dramatic circles.

VON SACHS.—Baron Von Sachs, the dramatic and musical critic of the N. Y. *Commercial Advertiser*, will pass his Summer in Europe.

VEILLER.—Bayard Veiller, who has written one or two plays, will be sent shortly to Chicago to represent the New York *World*.

FITCH.—Many letters, from both friends and strangers, have been sent to Clyde Fitch commending him for his temperate letter denying that he was not the author of Beau Brummel.

PRENDERGAST.—Lillian Prendergast joined The Stowaway company in Boston last week. In a few weeks she will leave the company.

POTTER.—Mrs. Potter's success in India has been complete, according to the local papers that have reached this office. The Indians appreciate her, at all events.

BELL.—Digby Bell, of the McCaull Opera company, is seriously ill in Chicago, from nervous prostration.

CHRETIEN.—Admirers of the ably written criticisms that have made of the critical department of the San Francisco *Examiner* one of the best in the country, will learn with regret that Adèle Chretien, the critic of that journal, has resigned her position.

TRAIN.—Citizen George Francis Train is a regular attendant at the Standard Theatre. He is always accompanied by a dozen or more children. He likewise writes a poem or two to George W. Lederer.

HARRIGAN.—Edward Harrigan will move into his new house on Forty-fourth Street in May.

WHEATCROFT.—Nelson Wheatcroft has made a pot of money drilling amateur actors this Winter. He considers "Bobby" Morrell to be his cleverest pupil.

VILLIERS.—Laura Villiers and a special company will open the new theatre in Melbourne next July with The Dancing Girl.

HAWTHORNE.—Grace Hawthorne has been declared bankrupt in the London courts to the amount of $78,915 with no assets. Miss Hawthorne has been in tight places for some time, but with the help of her creditors has, up to now, kept free of the Bankruptcy Court. She has finally been forced into it by the failure of True Hearts, a play owned by Yorke Stevens and Harvey Morell.

LOW.—Edwin H. Low, the popular steamship agent, has been confined to his house by a severe attack of la grippe.

READY FOR ENGLISH OPERA.

The singers for J. W. Morrissey's Spring season of opera in English will come to the Grand Opera House from nearly every quarter of the world. Montegriffo, the tenor, will leave the Carl Rosa company, London, this week. He will arrive in this city in time for rehearsals of Trovatore, the opening opera. Stormont, late of her Majesty's, London, now with the Emma Juch company, in Mexico, will alternate with Tagliapietra in the baritone roles. Stormont is said to be excellent as Valentine in Faust, the Count in the Bohemian Girl, and Plunket in Martha. W. H. Clark and Wilfred Waters have been engaged respectively as basso and basso cantante.

Camille Mueri, a young prima donna, comes from San Francisco. She will sing the title roles in Martha and Carmen, while the leading soprano parts in Faust, Lucia, Trovatore and Martha will be assumed by Louise Natali and Miss Landis. The contraltos are Bella Tomlins and Bertha Linde.

MACKAYE WRITING FOR MORRISON.

Lewis Morrison was in town last week. A representative of THE MIRROR met him in Taylor's Exchange.

"As THE MIRROR's correspondents have reported, I have been doing a splendid business this season," said Mr. Morrison.

"On April 12, the scenery of Faust was packed in a car in the Rochester depot. Through the broken window of the car, sparks from an adjoining engine set fire to the canvas on top. The scenery was destroyed, but all the properties and the battery and dynamos, used to produce the electrical effects, were saved.

"Insured? Yes—fully. Before the fire was really out, I made arrangements with the scenic artists to renew the scenery for the entire five acts. Men are at work night and day. Two sets of scenery are already finished. Everything will be ready for the engagement in Pittsburg, beginning April 27. Managers with whom I canceled time urged me to appear without my scenery, but I refused.

"Will you continue in Faust next season?"

"Yes. I shall give THE MIRROR a piece of news, though. Steele Mackaye, who has been away from New York for quite a while, leading the life of a recluse, has been all the time under contract writing a play for me. He has also been writing a novel, based on the play. The latter will be published in a few weeks by Brentano.

"Managers consider Faust such a sure play, however, that I shall not stage Mr. Mackaye's play until next Spring at the earliest. Before it is produced, it will be at a New York Theatre.

THE NEW HARRIS THEATRE.

The latest addition to Harris, Britton and Dean's circuit, the new Harris Theatre, Louisville, is, from all accounts, dainty, comfortable and complete.

On the opening night the house was crowded to the rafters. Ex-Mayor Jacobs addressed the representative audience. He said:

"I am not here this evening with any hope of gracefully entwining flowers of "rhetoricke swete" with the tasteful and ornate decorations that have made this theatre "a thing of beauty," but rather for the purpose of joining you in testifying respect for the management and high appreciation of their efforts.

"An eminent authority, in speaking of the great French lyric poet, Beranger, said: "Show to me the poet of the people and I will point out to you the most beloved man in the land," but I say to you, with equal force and truth, show to me the theatre of the people, where, at moderate prices, legitimate drama is enacted, and I will point out to you, not alone the most popular resort, but a power that will go hand in hand with the seminaries of learning in elevating the masses to a higher standard of education and refinement.

"Ah, my friends, how many a soul like poor Tom—"a-cold and weary," has for the nonce, while listening to a vivid portrayal of some powerful character, forgotten his own part in the Tragedy of Life, and thereby acquired fresh strength and courage to assume the burden that was certain to come with the awakening?

"In this spirit, ladies and gentlemen, I am requested by Mrs. Harris, Mr. Britton and Mr. Dean to dedicate to you this lovely "Temple of Thespis" and I trust, so generous and remunerative will be your support, that in the near future to come another building, as much handsomer than this as this is superior to the old Harris Museum, will be added to their niche of fame.

"If, then, "good actions are the invisible hinges of the doors of heaven," what a glorious and sublime vista is to open to the eyes of those conscientious ladies and gentlemen who, nightly "treading the boards" for your delectation, now cause "the big, round tears to course one another down your piteous noses in innocent chase," and now evoke "the laughter that opens the lips and the hearts and that shows at the same time the pearls and the soul."

J. B. McElfatrick & Sons, of New York, the architects, who have designed many theatres, say that it is one of the most satisfactory they have planned. The theatre is safe in every respect, the building inspector having signed a certificate to that effect.

The seating capacity is 2,000. The prevailing tint of decoration is gold. The curtain was painted by Noxon and Toomey, who have also painted the scenery. Light is furnished by electricity. The proscenium arch and the boxes are carved delicately and tastefully. The general effect is harmonious.

Harris, Britton and Dean, state that this season has been the most successful in the history of their circuit. The directors of their Academy of Music, Baltimore, have just declared a dividend of five per cent., and have complimented the firm on their management.

Instead of the customary season of Summer opera at the Academy, a series of Summer night promenade concerts, employing seventy-five musicians, will be inaugurated. At the termination of the Summer season in June, R. L. Britton and Tunis Dean will make a trip to Europe, while Mrs. Harris will occupy a cottage at Cape May.

LETTERS TO THE EDITOR.

ST. CLOUD, MINN., April 16, 1891.

To the Editor of the Dramatic Mirror:

SIR:—I see an interesting article in THE MIRROR about Mr. Truesdell and his noted piracy. You will see by our letter-head just what we are going to play, and if you can cite me just *one* instance heretofore that Mr. Truesdell has managed a pirated piece, I will forfeit one thousand dollars.

We will be pleased to show you letters from Oliver Doud Byron, stating his price on Inside Track, and also that we can have the piece. Now, what are we pirating? We will play Strogoff, Inside Track, The Celebrated Case, and The French Spy, together with Mr. Truesdell's own dramatization of the military work, "Army Portia." We never had a desire to play Metropolis, After Dark, etc., and have taken steps thus early in the season to shut off pirates in general, and one pirate in particular, viz., E. C. Wilson, who pirated with so much success last season.

Mr. Truesdell for two years carried in his pocket a power of attorney for Farmer's Daughter, also for Girl I Love and for T. H. Winnett's Passion's Slave. He has, in every one of his managerial enterprises, endeavored to not only refrain from all piracy, but also arm himself with the implements to prevent any pirate getting in his work.

Now, sir, I have some $8,— already in this show, and will have $12,— more before the season opens, which will be Sept. 7, at St. Paul. And I wish to say that these lies must not only be contradicted in your paper, but Mr. McGuire shall withdraw his charges. I am in business in this city, and if an honest man is not allowed to carry on an honest business in a legitimate manner, then the dramatic profession has fallen pretty low.

We will go out next season with one of the finest companies that ever went through the West. We will carry elegant special scenery, and we will not have one pirated piece in the repertoire—not one. We are not pirates, and never have been.

Most respectfully yours,
J. B. HARDEBECK, and
C. H. TRUESDELL.

[Notwithstanding the foregoing denials, the several letters received from Truesdell by Manager Maguire and forwarded by the latter to THE MIRROR contained applications for time for After Dark, The Great Metropolis, Only a Farmer's Daughter and other plays, all of which the writer claimed that he had secured authority to represent. Were these letters forgeries? It will be observed that the above letter states that Hardebeck and Truesdell can show letters from Oliver Doud Byron, "stating his price on Inside Track and also that we can have the piece," but they neglect to say that they have purchased it, although they announce it on their letter-heads—which, by the way, speaks of An Army Portia as a New York success.—EDITOR DRAMATIC MIRROR.]

THE USHER.

Good boy who can't The ladies call him, sweet.
Do Unbending
—LOVE'S LABOR'S LOST.

Tomorrow (Thursday) the immortal William's 328th birthday anniversary will be celebrated fittingly by The Players and at the Forrest Home.

The Players will give a large reception to their women friends, and the struggle for invitations has been both brave and fierce.

At the Forrest Home there will be the usual appropriate exercises provided for in the founder's will. A. M. Palmer is going over to Holmesburg to deliver an address.

Some day if you take the trouble to turn over the musty pages of Albert Smith's "Scattergood Family" you will very likely find the source of Jerome K. Jerome's best quips in "On the Stage, and Off"—but much more brightly and humorously presented.

Anent Howard Crosby, I remarked recently that, "despite his grim exterior and his Presbyterian prejudices, he had a kind heart and a sense of humor."

The orthodox editor of the Buffalo *Courier* asks, "Does anybody know a reason why a man of 'Presbyterian prejudices' should not have a kind heart and a sense of humor?"

If my chirpy Buffalo friend really desires a conclusive answer to that question, I beg that he will procure a goodly supply of strong stimulants, and then read through the Westminster Confession.

Charles Frohman denies the unfounded rumor that he and Al. Hayman had bought the rights of Alabama from A. M. Palmer.

Mr. Frohman refers to it as "a report that has gained currency."

Inasmuch as the report was given to the press by Mr. Frohman himself the form of the denial is somewhat refreshing.

I'm afraid that my friend Charles, like the contending parties the day after election, makes it a point to claim everything—particularly when it is worth the claiming. He is a great believer in the force of first impressions.

The boldest of play pirates hail from Lafayette, Ind. They have taken the name of Hooley and Haverly, with which to deceive managers in the small towns, and they are applying for time next season with "35 star artists," a brass band, and a repertoire of stolen plays, including Money Mad, The Great Metropolis, A Parlor Match, Fedora, A Brass Monkey and The Fast Mail.

Judge McAdam in his decision in the case of Fleron against Lackaye, made the following ingenuous statement regarding the morality of The Clemenceau Case:

"The suggestion that the novel or the dramatization is immoral is answered by the want of evidence on that subject; for in the absence of proof to the contrary the court must assume that it is a legitimate and moral production, particularly in view of the fact that it has been produced with approval before critical audiences at one of the first theatres in the city, *i. e.*, Niblo's, where dramatic art has long held sway!"

Phew! The worthy judge is doubtless sound on the legal point involved, but his assumption is a trifle foggy, not to say misleading.

If there is one theatre in town that has been run with a sublimer disregard for dramatic art than any other, it is the venerable establishment over which Mr. Ned Gilmore presides.

BOSTON'S NEW THEATRE.

From being proprietor of a dime museum to that of one of the largest theatres in the world is quite a jump, but that is the jump B. F. Keith is making. A few years ago he was the owner of a stuffy little dime museum in Boston, but by his successful management he made a great pecuniary success.

From this he secured the Bijou Theatre in that city, which had proved universally disastrous to those who had charge of it, but it proved a great success to him, and he was enabled soon to build theatres in Providence and Philadelphia, where his Boston successes were duplicated. Now he has completed arrangements to tear down his Boston theatre and to erect in its stead a superb new place of amusement, which will be larger than any other in the city—a third larger than the Boston Theatre, in fact.

Covering the site of his original Museum, the new house will have a frontage of seventy-five feet on Washington Street, extend on from the southerly wall of the Boston Theatre to the northerly wall of the Adams House. The house will run back 350 feet to Mason Street, where it will have a frontage of eighty-seven feet. The land has been leased from J. Reed Whipple, the owner of Young's Hotel and the Parker House, for twenty years, with an option of the property for a much longer term. Work will be begun on the Mason Street end about May 1, when the leases of the occupants of the present buildings will expire. The Bijou will remain open until the conclusion of the present season, as it will not be necessary to tear that down for several months.

J. B. McElfatrick and Sons will have charge of the erecting of the new theatre, which is to cost $200,000.

MRS. BOWERS' PLANS.

One of THE MIRROR'S representatives in the Northwest recently interviewed Mrs. D. P. Bowers respecting her professional plans. Mrs. Bowers, who is starring jointly with Fred. Warde, said:

"We have traveled probably a greater distance this season than any other company on the road. The total thus far is 47,000 miles, and our tour has yet six weeks to run. For eight weeks we averaged two hundred miles a day.

"Our business has been very large. Henry VIII., of whose drawing powers we were afraid, has been a splendid success. In San Francisco we played it for a week to standing room. Macbeth has never failed to attract large houses.

"Mr. Warde and I shall separate next season. I have had several offers—one from a manager who will give me a short season in the East, thereby saving me from the tremendous travel of Western territory."

ROSE COGHLAN AS LADY BARTER.

The engagement of Rose Coghlan, which is to open at Palmer's Theatre next Monday evening, will be a peculiarly interesting event, as it will be her first appearance upon that stage as a star since she left it as a member of the Wallack stock company.

Miss Coghlan is a conscientious and painstaking actress, who won her way into the estimation of metropolitan audiences, and it was with sincere regrets, tempered with their best wishes, that she "shook off the dust" of the metropolis for a stellar career. That she has been successful goes without saying, and it is interesting in these days of farce-comedy capers to encounter a successful and legitimately artistic star.

In Lady Barter Miss Coghlan has made a decided hit wherever she has appeared, and it is believed that she will be equally fortunate in pleasing New York audiences in this play.

NOTES OF NEW THEATRES.

The elegant and commodious theatre in the Opera House block recently erected in Kearney, Neb., will be ready to be opened about May 1. The house will seat comfortably eleven hundred persons, and the latest improved opera chairs are used. The stage is 33x50 feet and is equipped with a full set of scenery. The latest safeguards against fire have been introduced into the house, which has five exits and four stand-pipes with hose attached, reaching to the top of the building and passing out through the roof.

It is stated that a company has completed its organization at Aransas Pass, Tex., to build a $25,000 Opera House.

It is stated that S. A. Nettles contemplates erecting an opera house at Manning, S. C.

A company has been organized at Middlesborough, Ky., by G. B. Davidson, N. D. Roberts, Charles Frohman and others, to build an opera house to cost $175,000.

Gainesville, Tex., is to have a new opera house. The Commerce Club, of that place, is interested in the new undertaking.

The report that a new opera house is to be erected at Abilene, Tex., is denied by Allen Bull, manager of Armory Hall, which is stated to be adequate to supply the present demands of that place.

The Masons of Natchez, Miss., contemplate building a new opera house with a seating capacity of twelve hundred. When completed it will cost $65,000. It will be leased the first year if satisfactory terms can be made, if not the Masonic fraternity will run it themselves. The work of construction has been commenced and the new building will be completed by June. It will be five stories in height, 120x60. A stairway of marble, with marble wainscotting will lead to the auditorium on the second floor. The auditorium will be 67x56 feet in dimensions. The arrangement will be thoroughly modern and in fact every accessory will embody all the recent improvements in theatre building. The stage will be thirty-six feet deep by fifty-six feet wide. Six dressing-rooms in a wing of the stage will be provided with every convenience. The building will be heated by steam, lighted by gas and thoroughly ventilated. The acoustics of the hall will be closely looked after and numerous exits provided. There will be two tiers of balconies and four boxes on a level with the stage and as many more on a level with the balconies. John R. Bledsoe is secretary of the committee which has the constructing of the building in charge.

I. G. Zeigler, of Augusta, Ga., is drawing plans for an opera house to be built at Orangeburg, S. C., by the Union Hall company.

DINING CARS ON ROYAL BLUE LINE.

The Pullman Company is now operating a Dining Car service via the Royal Blue Line between New York, Philadelphia, Baltimore and Washington on the famous 5 hour train leaving New York daily except Sunday at 11.30 A. M., arriving Washington 4.30 P. M. and on the fast Express leaving New York daily at 3.30 P. M., arriving Washington 8.55 P. M. On Sunday mornings Dining Car train leaves New York 9.00 A. M. and arrives at Washington at 3.00 P. M. These cars were built expressly for use on the Royal Blue Line and the high standard of service, for which the Pullman Company is celebrated, will be fully maintained. Station foot of Liberty Street.*,*

GOSSIP OF THE TOWN.

HARRY F. JORDAN, treasurer of the Hollis Street Theatre, Boston, was given his annual benefit last week.

JANE COOMBS will appear during the week beginning May 11, in Bleak House at the People's.

LAST week, one-third of the members of The Witch company had the grippe.

J. EDWIN BROWN and Bennett Matlock have been engaged to rehearse the amateur actors of Columbus, Ga.

THE Danger Signal, by Henry C. De Mille, will go on tour in August. Rosabel Morrison will be the star. Rose Lisle will also be in the company. The booking is complete to May, 1893.

E. S. WILLARD will soon appear at the Tremont Theatre, Boston.

EVANGELINE, under the management of Charles J. Rich, of James T. Power's A Straight Tip company, will close its regular and successful season of thirty-eight weeks on Saturday, April 23. A Summer run is contemplated in New York city.

HI HENRY'S MINSTRELS are reported to have done a very large business in the West recently.

REPORTS from the New England States indicate that more companies are booked than the populace can patronize.

GUSTAVE FROHMAN has rented the Hamilton House, Stamford, Conn., for Eva Bromfield for the Summer season.

CLYDE FITCH'S one-act comedy, Frederic Lemaitre, and The Tinted Venus, which it is understood several people have helped to write, will be produced to-night (Wednesday) by Rosina Vokes' company at Daly's.

A BENEFIT was given to E. Rosenbaum at the Park Theatre on Sunday night.

S. A. AGGIES, late of the business staff of the Bijou, is looking for an engagement on the stage. Last Wednesday, at Ellen Beach Yaw's concert at Steinway Hall, he imitated Richard Mansfield in the death scene of A Parisian Romance.

MARION SINGER and Cora Mendham have been engaged for the De Wolf Hopper company.

THE season of Elsie Leslie in The Prince and the Pauper ends this week in Philadelphia.

TWENTY-EIGHTH STREET, between Broadway and Sixth Avenue, is destined, it would seem, to be a theatrical neighborhood. Both Frohman's and Taylor's Exchanges are there, and now come rumors that the Forbes Lithographing Company, of Boston, and some theatrical firms have taken No. 47.

PROFESSOR CROMWELL lectured on Colorado at the Grand Opera House on Sunday night.

HATTIE DOLARO has been engaged to support Mark Murphy.

THE last appearance of Rose Coghlan, under the management of Augustus Pitou, will be made next Saturday night at the Columbus Theatre, in London Assurance.

IN Home, Sweet Home, at the Academy, there will be rural realism galore, including a horse race, a grist-mill and a cider press.

SAMUEL REED has taken Thomas G. Seabrooke's place in the rehearsals of the De Wolf Hopper company in Wang. Mr. Seabrooke's retirement from the cast is the result of a sprained leg.

ALF. FISHER has resigned his engagement with Richard Mansfield.

HARRY PEPPER will give his fifth ballad concert to-night (Wednesday) at Hardman Hall, Fifth Avenue. Mr. Pepper has divided his programme into military, nautical and rural songs. He will be assisted by the Zethus Quartette and several professionals.

LYDIA DENIER has recovered from a severe attack of the grip.

T. D. MIDDAUGH'S musical comedy company, which has been appearing in Our German Ward, will close a successful season May 2. Mr. Middaugh writes that he will put a strong musical comedy on the road early next season. Mr. DeWolfe will be the advance agent.

THE McCaull Opera company, under the management of Harry Askin, will present The Tar and the Tartar at Palmer's Theatre on May 11. The libretto is by Harry B. Smith and the music by Adam Itzel. The people who will appear in the cast include Laura Joyce Bell, Annie Myers, Helen Bertram, Josephine Knapp, William Blaisdell, Digby Bell and Hubert Wilke.

LOUISE LEITA is recovering slowly from her illness. She is in London, but will return shortly to this country.

CLARENCE FLEMMING, manager of Rosina Vokes, has become interested with Louis Ballenberg in the management of the Pike Opera House in Cincinnati. Only the best attractions will be booked. The management offer liberal terms to attractions.

F. L. STEMPSON, manager of the Academy of Music at Pittsfield, Mass., will be given a benefit on May 13 and 14. The Bohemian Girl will be produced. The chorus will be composed of society people in the town, and the music will be rendered by a local orchestra. Marks and Norman, the musical agents in this city, have engaged the leading singers, who are Matilda Scott Paine, Lizzie Annandale, both formerly of the Emma Abbott company, Henry Hallam, of the Casino, Joseph Linde, of the Emma Juch company, and W. H. Clarke, of the Bostonians.

DAVID BELASCO is at work on the new play he is writing for Mrs. Carter in which she is to appear at the New Fifth Avenue next season.

FRANK SCHRAMM, first tenor, joined The Mirror Quartette. He has recently graduated from Campbell's Conservatory of Music at Grand Rapids, Mich. The quartette is now with Hi Henry's Minstrels. It is considering several offers for next season.

THE Kindergarden company will close season at Jackson, Mich., on April 27.

THE After Dark company will close season on May 2, in Hoboken.

JULES GRAU has engaged Anne Erwin as contralto for his Summer opera company at Charleston, S. C.

MRS. LESLIE CARTER is spending a few weeks in the country.

E. D. PRICE has removed his office from 1143 Broadway to 253 Fifth Avenue.

THE new Bijou Opera House, Minneapolis, was opened last week by Katie Emmett in The Waifs of New York. Miss Emmett is booked west from Minneapolis through to California. She will return East by way of Portland, Seattle and Butte.

ERNEST C. KING has signed with The Four-Legged Fortune company.

MATTHEW WHITE, Jr., the editor of the *Argosy*, is doing dramatic criticism for the *Continent*.

TWENTY out-of-town managers wanted to book Thou Shalt Not for April. They were refused.

THE All the Comforts of Home company, now appearing at Herrmann's, will go on the road in a few weeks.

HENSHAW AND TEN BROECK will have a large and strong company surrounding them in The Nabobs next season. The comedy will be remodeled and many new features introduced. They will appear for a week at the Park Theatre, Philadelphia, next October, and a year hence they will play a week's engagement at the Walnut Street Theatre.

THE TAR AND THE TARTAR, which will shortly be produced at Palmer's, will be under the stage direction of Napier Lothian.

W. A. WHITECAR has signed with J. F. Cordray as leading man of the Portland (Oregon) Theatre.

R. M. FIELD announces that a new play by Sidney Grundy will soon take the place of New Lamps for Old at the Boston Museum.

THE Louise Dempsey Burlesque company has closed its season after a fairly prosperous tour.

J. M. FEDRIS, a cousin of Robert Mantell, and who plays the double in The Corsican Brothers, will visit Ireland and England this Summer. Mr. Fedris has just recovered from a severe illness, which confined him to St. Luke's Hospital. During his absence from the cast his part was played by Charles Foster, the veteran actor.

THE Blue Grass company will resume its travels at Pittsburg on April 27, under the management of Burt Kendrick.

THE roof garden of the Casino will be opened as usual in May. Nacci's Hungarian orchestra will play.

C. MACRAE has joined Fisher's Cold Day company as musical director.

MAY YOHE replaced Gertrude Zella in the cast of U and I last Monday night.

CHARLES N. HOLMES, the tenor, was robbed last week of his diamond cuff-buttons and a considerable amount of money.

THE SENATOR has passed its five hundredth performance.

"I HAVE received scores of letters in reply to my advertisement in THE MIRROR, and hope to fill my dates at once. I consider the money well spent."—*C. J. Atwood.*

OUR correspondent at Waco, Tex., denies that a new opera house is to be built in that town.

ELMER E. VANCE has purchased a combination sleeper and baggage car for the California tour of The Limited Mail company. The new car is to reach Chicago on May 8, in time for the opening of the tour on May 11.

THE Masconomo House, at Manchester-by-the Sea, will open for its fourteenth Summer season on June 20.

GEORGE W. HARLEY writes, from the Homœopathic Hospital on Ward's Island: "Through the kindness of Mr. Al. Gruner, an amateur of St. Louis, I am receiving a copy of THE MIRROR every week. I find it very interesting and entertaining. I would like you to express my thanks to Mr. Gruner and my best wishes for his welfare."

EDWARD HARRIGAN has tendered an invitation to the Hawkins Zouaves Association, as well as to the Third Georgia survivors, who are now in New York on a visit, to witness a performance of Reilly and the 400 this (Wednesday) afternoon.

J. H. LESTER writes to deny the report that An Irishman's Devotion company had stranded. He says that the season, on the contrary, has been prosperous, although money was lost in the coal regions, and that he will continue for a long season.

POOR JONATHAN will cease his musical lamentations on the evening of Wednesday, May 7. The following night, Apollo, or the Oracle of Delphi, an operetta, by Joseph Hellmesberger, will be presented, with Lillian Russell in the cast.

FRANK REYNOLDS, business manager of the Eden Musee, next season will have charge of a farce-comedy, called A Wolf's Wedding. Flora Moore will appear in it.

THE MIRROR'S first-page portraits, which are conceded to be the best published, are engraved by the Process Etching and Engraving company of 61 Beekman Street. This company produces the most artistic and reliable "half-tone" plates turned out by any concern in New York, and THE MIRROR takes pleasure in calling the profession's attention to its recommendations.

THE BEAUTIFUL SLAVE will be produced next Monday evening at Niblo's Garden. It is described as a romantic comedy-drama of Southern life before the war, that depicts in minute and artistic detail the true characteristics of slavery days. Splendid scenery, appropriate costumes and genuine plantation darkies, and some Creole dames, new to the stage, will be given for the first time. Lee Lamar will play the heroine, and Charles Canfield and other favorite actors will be in the cast of this elaborate and promising production.

The Woman's Page

IT is a very pretty Woman's Page this week, graced by the bright faces of the gifted young inaugurators of The Twelfth Night Club.

A sketch of the purposes of the new association is sent by a member. If the designs of the originators are brought to a successful issue, The Twelfth Night Club should become an institution as profitable to the interests of the young women of the stage as it is sure to

ELEANOR TYNDALE.
President Twelfth Night Club.

be productive of the pleasantest and most helpful kind of good-fellowship.

Every woman "star" in America should feel an interest in this worthy movement, every woman star should desire to be represented in some way in the cosy sanctum.

The Twelfth Night Club has every good wish of THE OLD LADY.

WOMEN have fewer vices than men, but they have stronger prejudices.—*Sydney Smith.*

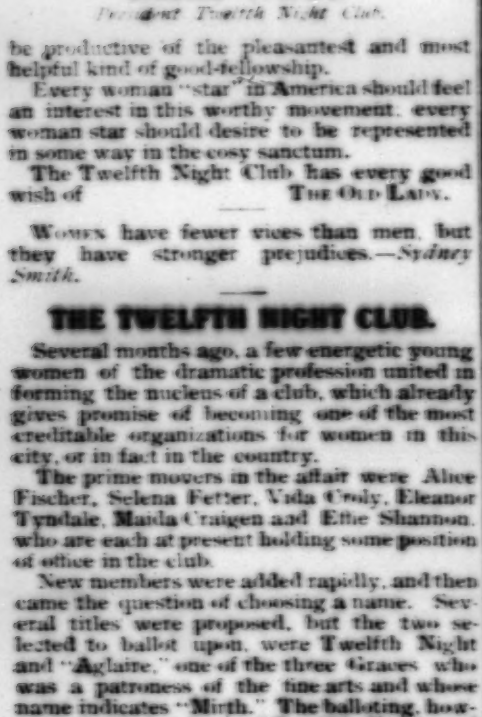
THE TWELFTH NIGHT CLUB.

Several months ago, a few energetic young women of the dramatic profession united in forming the nucleus of a club, which already gives promise of becoming one of the most creditable organizations for women in this city, or in fact in the country.

The prime movers in the affair were Alice Fischer, Selena Fetter, Vida Croly, Eleanor Tyndale, Maida Craigen and Effie Shannon, who are each at present holding some position of office in the club.

New members were added rapidly, and then came the question of choosing a name. Several titles were proposed, but the two selected to ballot upon, were Twelfth Night and "Aglaire," one of the three Graces who was a patroness of the fine arts and whose name indicates "Mirth." The balloting, however, decided in favor of Twelfth Night, and it was agreed to hold each year on Jan. 6, a reception, and carry out, as far as practicable, the traditional customs of old England on Twelfth Night.

It was also proposed to give later on, readings from Shakespeare for mutual benefit and improvement, discussion and criticism. These will take place at the Club meetings daily. The ultimate aim of the club is to establish a studio in a central locality, wherein besides cultivating the social feature, the members may pursue musical or other studies. There will be current literature on the reading table, a cosy corner or "sanctum"



SELENA FETTER,
Assistant Secretary Twelfth Night Club.

for those who wish to write and, perhaps, a "five o'clock tea," whereby any member may brew for herself the "cup which cheers." As far as possible, in every particular, will be the touch of artistic arrangement, providing an inviting retreat for the relaxation of busy workers.

It is also proposed to appoint a philanthropic committee, whose duty it shall be to materially assist the Actors' Fund in rendering aid to the ailing and needy women in the profession. This of itself should be a motive sufficient for the existence of the club.

The membership is limited to fifty and already over thirty names are enrolled, which include both journalists and artists of the brush. The club is preparing a novel entertainment. But, as one of the brightest members expressed it "We are not getting up a club so as to give an entertainment, but are giving the entertainment that we may have a club."

Portraits of the charming officers and principal promoters of the Twelfth Night Club are given on this page. E. S.

BITTER SWEET.

A red rose fell at my feet,
And my lover was standing near.
I said of the rose, "It is sweet!" It is sweet"
And I said of my love: "He is dear."

All lightsome and glad I stooped down,
And gathered the rose to my breast.
But a thorn, that was hid near its beautiful crown,
Pricked and rankled and gave me no rest.

So I turned to the love of my heart,
And he kissed all my sorrow away.
But my lover was false, and the poisonous dart
Of his kisses remains- alway.

A red rose fell at my feet,
And, ah me! for my love was not near.
I said of the rose: "It is bitterly sweet."
But I said of my love: "He is dear!"

JANNIE GREY.

THE MATINEE GIRL AGAIN.

Why is it that we girls always require ice-cream soda after the performance?

I have come to the conclusion that there is some elective affinity between the drama and chocolate soda, for on Wednesdays and Saturdays there is a throng—yes, a throng of girls each with a dime clutched in her tan gloved hand and an aching void beneath her jacket that cries out for her favorite tipple.

When one of us girls goes to a matinee, consumes a pound or so of bon bons while gazing rapturously at the leading man and ends up with an ice-cream soda she goes home feeling real devilish, and wonders if the folks imagine that she is getting to be so reckless.

Maude and I are going to see Old Heads and Young Hearts on Saturday. We are very fond of the Lyceum, but Carrie and I didn't like Nerves a bit.

At the Lyceum, we always expect a midnight scene in the library, with the moonlight through stained glass, and Georgia Cayvan sobbing on Herbert Kelcey's shoulder, but, never a sob—and Herbert the husband of Effie Shannon—it seemed indecent!

We girls made up a party and went over to the Brooklyn Eastern District theatre the other afternoon.

It is the funniest theatre you ever saw!

There is a brick door in the curtain, and when an actor is called out, pop goes something, and there he stands, looking for all the world like Punch and Judy.

Is it really true that Brooklyn people wear their old clothes to the theatre?

It was very kind of you to print my last letter—in such lovely fine print, too. But there was something left out. I mentioned that a girl I knew said she had heard that Manager Hill wore property whiskers, and I wondered if it were true. I saw him on Broadway the other day, but I could not tell if they were real or false.

THE MATINEE GIRL.

ALASO PLANTATION, Ala., April 14.

Dear Editor of Woman's Page:

The Woman's Page is the happiest thought of THE MIRROR.

I have ever been a devoted reader of THE MIRROR, and since this latest introduction, I would rather miss my magazine every month than The Woman's Page.

I heartily enjoy the bright sketches from the pens of the clever women of the stage, and wish all success to The Woman's Page. JANNIE GREY.

MISS MARION LEA, the American girl now playing in London, is wearing what is literally a "daisy" gown. It is a light blue crêpe de chine, entirely draped; on the left side, just below the knee, it is looped with an immense bunch of daisies and leaves, over a petticoat of the crêpe; on the right hip is another great bunch of the same same flowers, and a "daisy chain" encircles the waist. There is a large bunch of the daisies on one shoulder of the folded bodice, and a smaller one on the other.

INTERESTING BOOKS, OLD AND NEW

For reading on the cars: "The Improvisatore," by Hans Christian Andersen; "Through One Administration," by Mrs. Burnett; "Transformation; or the Marble Faun," by Hawthorne.

For reading on off Sundays: "Thirty Years of Paris," by Daudet; "Sartor Resartus," by Carlyle; "Representative Actors," by Clarke Russell.

F. L. B. has written complaining that the books recommended in The Woman's Page are only to be had in expensive form. There is no extravagance in paying a dollar and a half for a book when one stops to think that the volume can be covered, kept in good condition and exchanged, most advantageously, when finished, at a second-hand book store.

THE BIBLIOMANIAC.

BROOKLYN, April 15, 1898.

Dear Editor of Woman's Page:

May a Brooklyn girl tell you how much she enjoys The Woman's Page? I hope that The Ingenue will write again. Truly yours,

A BROOKLYN MATINEE GIRL.

HISTORY.

Having brought the reader to the theatre of the Elizabethan era, it may be well to take a hasty glance at Shakespeare's immediate predecessors, of whom there were seven of distinction. Lyly, Kyd, Greene, Nash, Peele, Lodge and Christopher Marlowe. The greatest of these writers was Marlowe. He was a poor boy, the son of a Canterbury shoemaker. He became the protege of a wealthy gentleman, who sent him to Cambridge. Mr. W. E. Golden says: "Before Marlowe's time, although all kinds of plays had been attempted, none had been brought to any degree of perfection. It was Marlowe who introduced blank-verse in preference to the theretofore popular rhyme." Mr. Golden goes on to say that Marlowe "cleared the way for the master-mind that followed." He did much to elevate the stage, and his life stands in pitiful contrast with his noble works. He was killed during a drunken orgie, before he had reached his thirtieth year. His most celebrated plays are Tamburlaine, Doctor Faustus and The Jew of Malta. THE ANNALIST.

IT'S a clever idea to have two pairs of sleeves made for stage walking gowns. If the sleeves are of different pattern and color, you can safely make the same gown do duty for two plays. In Lady Barter, Mrs. Langtry wore a blue crêpe de chine, trimmed with cascades of yellow lace. For this costume she had two pairs of sleeves—one pair close-fitting, of the crepe; the other pair full and flowing, of the lace. The change of sleeves altered the entire effect of the gown.

MRS. LANGTRY says that her assumption of Cleopatra in America is "a pleasure deferred." Angels and ministers of grace!

VIDA CROLY.
Chairman Ex. Com. Twelfth Night Club.

THE LITTLE WOMAN.

I know a little woman, and she isn't a half bad little woman either as women go. Well long, long ago this little woman was only a slip of a girl, and she went on the stage. She didn't take lessons from an expensive teacher and study Delsarte; as slips of girls do now before they make their débuts as full fledged "stars." No! this little woman commenced at the bottom of the ladder, as her mother had done before her; and gradually she went up round by round, until she was playing responsible business. Every one told her she would succeed, she was very much in earnest, she loved her profession, she loved the hard work, the study, the rehearsals; long jumps and one night stands were nothing to her; she was ambitious; she must, she *would* succeed.

One Summer she met her fate; a big-hearted, manly man loved the little girl, and she loved him. Together they talked over the future: she loved him dearly; she loved her profession dearly, which should she choose? At last they came to an agreement; she was to give up the stage for one year; at the end of that time if she felt she could not be happy away from the glare of the foot-lights, he would withdraw his objections to her appearing in public; and with his free consent, she was to return to the boards.

In the Fall they were married, and in a cosy little flat of four rooms they started to make life brigh: for each other. They were very happy; all day long she worked, sweeping, dusting, studying cook books to find some new dainty with which to please the palate of her lord; brushing his clothes, mending his socks, and then as evening came on she would kneel by the open window and watch for his return. After dinner they would sit down, and, while he read aloud, she would sew for the little stranger that was expected.

So the next Fall came around, and the little stranger arrived, how happy the little woman, how proud the manly man! There never was a boy like their boy, at two weeks old she was sure that he knew his father, and at three months, she felt quite anxious as to his future, and as to her ability to mould his character. When he could walk and lisp "mamma" and "papa" she had a long, serious talk with the manly man as to whether it was advisable to give a boy wine at table, and so accustom him to it, as they do abroad, or to deny it to him entirely; and not put temptation in his way. Now, as a matter of fact, this talk was needless, as they never had any wine even for themselves, they were too poor.

Well, the little woman's life was full, full to overflowing, never a thought of the stage crossed her mind. One night the baby boy gasped for breath, she sprang to his cot, in half an hour he lay dead in her arms.

Quietly she sat there holding him across her lap, she could not cry. Somehow she wanted to laugh, she felt the corners of her

ALICE FISCHER.
Secretary Twelfth Night Club.

mouth draw up in a smile. The manly man could weep, there he lay across the bed, sobbing until he made it shake. She could not, how heartless she must be! She even wondered if the shaking of the bed might not annoy the neighbors down stairs. At one moment she would think of the dead baby, and then her thoughts would wander away, away. Once she wondered if they would put flowers inside his coffin, and she decided not to let them, for when they faded the odor might annoy baby.

When it was all over, she was ill for several weeks; she had not been very strong for some time before the baby died, and when she was able to be up, and around again, the manly man came home one evening with the glad tiddings that he had been promoted in the store; and his salary almost doubled. "Now his little sweetheart should have a rest from the cares of housekeeping, they would have a servant, no more hard work for those dear little hands, his little woman should have nothing to do but to love him." Blessed manly man! his heart was pure gold; his love for her was deeper than ever, his only thought how to make her happy—but he blundered—occupation was what she most needed. then the days were so long, her heart was so heavy; and oh! God! her arms were so empty. At night, when all was quiet, she would wake from her sleep, feeling those soft little lips at her breast, and the soft hair on the little head she smoothed so gently.

Then it would seem as though her heart would burst, and she would rebel that her treasure had been taken. But the manly man was there! he loved her! did not she love him! Yes! but then, you see, she knew *he* was safe, and she wanted her baby boy back again. She could only think of what had been taken away from her, not what was left.

Oh, the days were so long. The servant was too competent, there was nothing left for the little woman to do. One day she thought she would go out for a walk, the change might do her good; she felt so blue. On the street she met a friend, one who had been the leading lady of the company she had played with last. They chatted over old times, and

MAIDA CRAIGEN.
Treasurer Twelfth Night Club.

when they parted the little woman felt quite cheered up. It was like a breath of the past, she could almost smell the pain' and canvas again. That night she seemed bright and quite her old self. She told the manly man of her chance meeting, and he was pleased. Next day when she was alone, she read Shakespeare, and the next, she acted a few scenes in front of the mirror. Poor little woman, she had nothing to do, and it made her forget for a short time.

Day after day this went on, until the desire to go back to the old profession seemed so

bearable. Two years and more she had lived away from the theatre sheltered in the heart of the manly man, and happy, yes she had been happy after a fashion until now, but the "dust was on her wings." Day after day, she pined in secret, at last he noticed her sad face; then taking her on his knee, while she nestled in his arms, and laid her head on his shoulder, he learned her trouble.

For some time there was silence; then he said, "So, dear, you want to go back again, do you? Well, sweetheart, try it. You have been a good little woman to give up your hopes and ambitions so long for me, and I haven't forgotten our agreement. Try it for a season, little wife, and if you find it is not quite the same now, come home; you will find me here waiting for you."

When they went to bed, she lay awake a long time. Presently she heard a smothered sigh from the manly man, and it annoyed her. "Why should he sigh? Had they not made an agreement? Had she not done more than kept her part? Why must she lay down the hopes and ambitions of her whole life? Was he not selfish to expect it? Yes, he was selfish! *selfish!* and she would *not* yield to it. He had no right to expect it. She would succeed, and be a great actress; managers would vie with each other in offering her splendid inducements; and in two or three years she would be a star, and he could travel with her; he liked traveling. Yes, in two—or—three—years." And what of him? what is to become of him in the two or three years of which she thinks so cheerfully? "You will find me here waiting for you." *Waiting.* In an instant she sees him tired, worn, unhappy, coming every night to this cold, cheerless little flat, alone. Well! what had he done before they were married, before he had known her? Ah! but he *had* known her, and had loved her! Had she not lived, and was she not happy before baby came? and when he came was it not worse than death to lose him? What had this true heart at her side done, that he should be robbed of all he held dear? What right has she to leave him to all the temptations of a single life? How could she take from him his only comfort? In the morning, how he would miss his kiss! In the evening, how he would involuntarily look up to the window to nod and smile, only to find it empty and dark? At night, how he would miss her head on his arm. And she, what was to become of her? Where was to be her morning kiss? her nod and smile? her arm to rest on? Oh! no! no! she could never do it; she could never leave him; he was all she had now; and they must help each other bear their troubles; did not the minister say so when poor baby was buried? It is her duty to cling to him. Her duty and—yes, and her desire.

Another soft sigh. She turned to him, laid her head on his breast, and, feeling his arm draw her close to his heart, she whispered: "Dear love, I will not go, I shall be far happier here with you."

* * * * * * *

Does she never regret? Who knows? She never mentions her old aims and ambitions now, but with a brave smile, she says: "I love the stage, but then, you see, he cannot spare me."

She's not a half-bad little woman.

VICTORINE.

EXPERIMENT WITH THE BLOOMER

They have been having great fun in Minneapolis over Senator McHale's bill recently introduced in the Minnesota Legislature to prohibit the wearing of tights or in any way exposing the limbs on the stage.

The Wilbur Opera company, which happened to be in Minneapolis when the matter was receiving the undivided attention of the community, saw in the local excitement an excellent opportunity for an "ad." It was therefore announced by the management that in the performance of The Chimes of Normandy "all" the women would wear bloomers. The bloomer is calculated to give an exaggerated fullness to the limbs and impart to them the shape and proportion of the legs of a Dutch piano.

Of the effect of this singular raiment on the staid citizens of Minneapolis the St. Paul *Pioneer Press* says: "It was in the second act, that the blooming bloomers bloomed in all their glory. The chorus girls, twenty-four in number, danced out in line, and their appearance was greeted with a shout. Each one wore the balloon-shaped trousers, which made them look like so many animated tops. Their p—ts were voluptuous in their fullness, but were saved from the danger of bagging at the knee by the use of spiral hoops, it was plain to see, which kept their unmentionables properly distended and lent an air which, if not exactly sylphlike, might be described as buoyant.

"The material was calico, such as is used for window curtains and bed quilts, and some of the patterns were startling. The girls marched around in a circle, and then ran off the stage giggling. The audience would not let them go, and an encore followed, which compelled their reappearance. So the show went on, the gags on the McHale bill and references to bloomers always exciting applause. One effect was plain. The girls who have worn tights without a thought, and always looked the pink of decorum, became suddenly conscious that they had legs, and that they were being looked at. From the way they scurried about the stage, it was evident that they were abashed, although they had before faced hundreds of audiences without a tremor."

DIXEY'S FINANCES.

A demand was filed in the City Court on Monday, to appoint a receiver for the estate of Henry E. Dixey.

The application was made by Lawyer Frederick Hemming, to whom the actor owes $600 on a judgment.

Mr. Dixey swore that he had no interest in The Seven Ages or Adonis, and that he merely receives a salary of $100 a week. Of this sum, Mr. Dixey said that he paid $100 every week to William H. Gill, the author; $40 to his wife, $60 to his mother, and $25 to his dresser. This leaves $50 for his own expenses.

ENGAGEMENTS FOR 1891-92.

Far-sighted professionals no longer wait until Summer comes before endeavoring to secure a berth for the ensuing season.

They realize the fact that managers make arrangements further ahead than formerly, and they know that the vacation term is much more enjoyable when a season's contract is numbered among their belongings.

In these circumstances, it will pay to insert a card in THE DRAMATIC MIRROR for the following reasons:

1. It is the best medium to inform every manager in the country that you are at liberty.
2. If you are playing it acquaints managers, the public and the press with the fact. To keep engaged it is well to let people know that you are engaged.
3. A card may be changed as often as you like, without extra charge.
4. A card costs less than the fees charged by agents.
5. Several thousands of actors have tested and established the practical value of this class of advertisements.
6. Advertisements in THE DRAMATIC MIRROR obtain the largest circulation.
7. The terms for professional cards are very reasonable: $1 a line for three months—or a little more than seven cents a line per week.

TWO-LINE DISPLAY CARDS.

This class of cards was instituted by THE DRAMATIC MIRROR last year, when it became popular at once.

In these cards the advertiser's name appears in display type. They are published at a special rate. By glancing over our advertising columns, it will be seen that many actors have kept cards of this description running continuously since last Summer.

Cards of more than two lines are not inserted under this arrangement. All are uniform in size and style. The name occupies one line, and eight or nine words are allowed for the second line, the wording of which may be changed at any time.

The following example shows the style in which the two-line display cards are printed:

Henry Dornton

Leads. At liberty for season 1891-92. Address THE MIRROR.

The special rates for two-line cards are as follows:

Three months	$3.00
Six months	5.00
One year	9.00

REFLECTIONS.

BOLOSSY KIRALFY says that King Solomon, the pageant that is to be at the Eldorado on the New Jersey Palisades, will have the grandest ballet he has ever rehearsed.

LAST Monday night, Henry Miller replaced J. H. Gilmour as Henri in Betrothed. Mr. Miller acted with zeal and tact, and proved an acquisition to the cast.

MAUDE GRANGER'S extended tour in Richard Davey and Lucy Hooper's play, Inherited, is drawing to a close. She will be the attraction at the Lee Avenue Academy, Brooklyn, next week and it will be the fifty-third consecutive week of her season under W. M. Wilkison's management.

THE cast of The Beautiful Slave at Niblo's, next week, will include Lee Lamar, Charles Canfield, Harry Webber, Harriet Ford and Milton G. Barlow.

JOHN H. BUNNY has been rehearsing for Nellie McHenry's new farce-comedy, A Night at the Circus, in which he will originate the leading comedy part. He has also been playing his final week in A Mile a Minute—going to and from Philadelphia daily.

THE late Emma Abbott's wardrobe was sold in Chicago on April 17. It was on view the day before. Among the garments sold to private parties are the "Thistle" dress, for $300, the "Ernani," of black velvet, trimmed with Venetian point lace and real ermine, $200, and the "Gypsy" dress, worn in The Bohemian Girl, $80. An option has been given on the entire series of costumes made for Carmen.

ON THE FRONTIER has been produced in England by the Hardie and Von Leer company. The Liverpool *Post* says of it: "The new play—entirely novel and picturesque in its episodes—is sure to hit the popular taste in England. It is a peculiar mingling of frivolity, fun, and romance; it is full of rapid action, and without much dramatic sequence or sense; it is sufficient that it keeps the audience in a state of alternate tension and hilarity."

THE suit of Maud White against J. K. Emmet for alleged breach of contract has resulted in a mistrial. The case was brought up before Judge O'Brien and a jury in the Supreme Court last Friday. Miss White's claim is for $1,500. She says she was engaged for thirty weeks at a salary of $50 a week. After six weeks' work she received a cheque for $20 and was dismissed. She further says that J. K. Emmet wrote her he would pay her salary regularly if she did not annoy him or his company. Because she did this he stopped the salary. Upon a motion of Colonel George H. Hart, Judge O'Brien granted Mr. Emmet an opportunity to amend his pleading to suit the facts brought out.

HIS NIBS, THE BARON is reported to be meeting with success on the New England circuit. T. H. Winnett is giving his personal attention to the management of his latest attraction. His headquarters are at Shaw and Erlanger's Exchange, where his private secretary, E. G. White, and ten other representatives, will book time for Mr. Winnett's various attractions during his absence with His Nibs, the Baron.

MATTERS OF FACT.

Katharine Arnold, who recently made a pronounced hit as Mrs. Bernick, in Pillars of Society, is open for an engagement.

The O. K. Theatrical Guide will be published during the month of May. Wilfred North says managers have been dilatory in sending in the information requested, and this has caused the delay.

Managers holding time for the Marie Greenwood Opera company are requested to wire for ratification of same at the expense of Manager Kirtland Calhoun, who will be at Mobile, Ala., until April 25.

Paul Dresser, late of the Two Johns and Tin Soldier companies, and also celebrated as a song-writer, is at liberty for the rest of this season, and is open for offers for next.

Alf. Fisher is at liberty.

A good attraction is wanted by J. W. Miner of the Grand Opera House, Omaha, Neb., for a benefit for May 10 or 17.

After April 25, Charles Frew, who has been with My Jack company for the past thirty-five weeks, will be at liberty.

Gwynne Cushman is at liberty. Miss Cushman plays light comedy and character roles.

Professionals visiting Hartford will find in the new Hotel Heublein one of the most comfortable hotels in the United States. The Heublein is conducted on the European plan and is strictly first-class in every respect. Open fire-places, hot and cold water are to be found in every room, and it is the only hotel in America that is furnished throughout with imported rugs.

The beautiful residence of J. K. Emmet known as "Fritz Villa," situated on the Boulevard, about one mile from Albany, is offered for sale. This unique and roomy mansion is fitted up with every conceivable improvement and convenience. The grounds surrounding the house comprise fifteen acres, enclosing a lake. Further particulars can be obtained from E. De L. Palmer, 95 State St., Albany, N. Y.

The New La Crosse Theatre at La Crosse, Wis., wants a good attraction for Fair week, Aug. 31. Manager F. K. Hankerson is also ready to book first-class attractions for the season of 1891-92.

Louise Wakelee is at liberty to accept an engagement in juvenile and character roles.

Hires' root beer is said to be a very healthful beverage, and now that the hot weather is here, it should be very acceptable. A package will make five gallons, and it can be obtained from all dealers. Messrs. C. E. Hires and Company, the manufacturers, will send free a beautiful picture book and cards to any one sending address.

W. J. Tilton has returned to his old firm of W. J. Morgan and Company, whose large establishment in Cleveland, Ohio, is known to all in the profession. Mr. Tilton's many friends will congratulate him on this move, as he will go as a popular man to a popular house.

W. C. Anderson will put on the road next season a new version of the Two Old Cronies. The organization will be known as W. C. Anderson's Unique Comedians. No money will be spared to make this attraction one of the great successes of 1891-92.

J. H. Burney, now with the Nellie McHenry company, will be at liberty after May 9.

Ralph Delmore has finished his season with Master and Man. He will be seen next in Work and Wages, in which he will create the part of Victor Langlois, in the forthcoming production of that piece at the Grand Opera House.

C. D. McCaul, manager of Master and Man company, presented Palmer Collins with a very fine cane in acknowledgment of the good work he has done for that company as stage manager.

The gymnast, P. H. Thurber, is no longer connected with T. S. Dare. During the Summer he will be seen in Kiralfy's spectacle, King Solomon. He is at liberty for next season.

John D. Gilbert is undoubtedly a born comedian, judging from the tone of his announcement in this week's paper. He is at liberty.

Madeline Lucette, who is now meeting with much success in her performance in The Power of the Press, will be at liberty after May 2.

Steve Maley, who is described as "an Irishman you see in life," and now with The Paymaster company, has not yet closed for next season.

DINING CARS TO WASHINGTON.

Pullman Dining Cars are now running between New York, Philadelphia, Baltimore and Washington via Royal Blue Line on the famous 5 hour train, leaving New York daily, except Sunday at 11.30 A. M., arriving Washington 4.30 P. M., also on the fast express leaving New York daily at 3.30 P. M., arriving Washington 8.55 P. M. On Sunday mornings Dining Car train leaves New York 9.00 A. M. arrives Washington 1.00 P. M. The fact that the cars are under the direction of the Pullman Company is a sufficient guarantee as to the quality of the service. Station foot of Liberty Street.

HIGH PRAISE DESERVED.

Boston Post.

"A prince of players, a man of men, we can survey his track achievements and his personal character, a character that stands well-nigh alone for modest dignity and generous sympathy—and feel an honest pride that such a figure has graced the American stage." Thus THE DRAMATIC MIRROR sums up the career of Edwin Booth; and, although it is high praise to bestow, no one will be disposed to think it exaggerated. For once this world has not waited until the man was dead to pay its tribute of admiration and respect.

By the way, Gus Harris has received a letter from King Humbert, thanking him for having brought out the first revival of Italian opera in England.

LETTERS TO THE EDITOR.

A SERIOUS SELECT.

LOTOS CLUB,
NEW YORK, April 21, 1891.

To the Editor of the Dramatic Mirror:

SIR,—I have the honor to belong to several benevolent associations, and among them to the Actors' Fund. All the other associations promptly notify me when my dues for the year are payable. The Actors' Fund alone ignores this financial matter and allows the dues to run on indefinitely. The sum is so small individually, that the secretary or treasurer may not think it worth a postal card to collect; but in the aggregate it amounts to considerable, and the interest lost by delays in collecting would more than pay for the post cards once a year.

Many other members with whom I have spoken say that they are ready to pay dues, but do not know when their year expires.

Yours faithfully, STEPHEN FISKE.

NOT CONNECTED WITH IT.

NEW YORK, April 20, 1891.

To the Editor of the Dramatic Mirror:

SIR,—W. H. Lytell is placing The Beautiful Slave on the stage at Niblo's for next Monday. He is doing it for A. F. Arthur, the gentleman whose company recently played The Clemenceau Case at that house. I may or may not have a future interest in the play, but am in no way connected with the present production. Yours,

C. E. GARDINER.

PLAY TITLES, ETC.

Entered in the Office of the Librarian of Congress, March 9-20, 1891, and recorded exclusively by The Dramatic Mirror.

March 9.

GRIMESBY, MR. BOY. Comedy nightmare in three acts. By James B. Mackie. James B. McIlvaid, proprietor.

POCAHONTAS. Libretto of opera. In five acts. By Annie E. and Charles W. Robinson, proprietors.

March 10.

GEOFFREY MIDDLETON, GENTLEMAN. An original play in three acts. By Martha Morton.

March 11.

JUDGE AND JURY. An American farcical comedy in three acts. By H. Grattan Donnelly.

DISTURBANCE. Three act musical comedy. By Frank J. Wesson. Charles L. Walters, proprietor.

March 12.

MILES FADH. An original Irish drama in four acts. By Charles Gibney.

FROM THE CANNON'S MOUTH. An original drama in four acts. By Frank Carlos Griffith.

FRENCH DRAMATISTS OF THE NINETEENTH CENTURY. By Brander Matthews. New edition. Charles Scribner's Sons, proprietors.

March 13.

DANGERS OF A GREAT CITY. A melodrama in four acts. By Alfred Kennedy (Oliver North).

DANGERS OF OUR GREAT CITY. A melodrama in four acts. By Alfred Kennedy (Oliver North).

DANGERS OF A DARK CITY. A melodrama in four acts. By Alfred Kennedy (Oliver North).

DANGERS OF NEW YORK. A melodrama in four acts. By Alfred Kennedy (Oliver North).

March 14.

OLD NEIGHBORS. A domestic Yankee drama in four acts. By Herbert Durrell Smart.

THE DARK TRAGEDIAN. A farce in one act. By Charles Townsend. C. F. Townsend, proprietor.

A BREEZY CALL. A comedietta in one act. By Charles Townsend. C. F. Townsend, proprietor.

THE HANDY MAKE-UP BOOK. By Charles Townsend. C. F. Townsend, proprietor.

March 16.

THE DAGO. A comedy-drama in three acts. Adapted by Richard F. Carroll.

THE ACTORS' SCHEME; OR, HOW WE GOT OUR DINNER. A farce by Joseph P. Walsh. Ames' Publishing Co., proprietors.

LOVE IN ALL CORNERS. A laughable interlude in one act and one scene. By J. B. Buckstone. Ames Publishing Co., proprietors.

TOM BLOSSOM; OR, THE SPIDER'S WEB. A romantic drama, in a prologue and four acts. By W. A. Siegfried. Ames Publishing Company, proprietors.

THE FLANNIGANS; OR, FUN IN A GROCERY STORE. A farce in one act. By C. A. Gardner.

March 17.

HILT TO HILT; OR, LAST DAYS ON THE OHIO. Thrilling war drama, in five acts. Adapted from John Esten Cooke's celebrated historical novel. By J. P. Bridges.

BROTHERLY LOVE. Musical comedy drama in four acts. By Isidor Witmark and F. B. Hawkins. I. Witmark, proprietor.

HIS KNOCK. Musical farce-comedy. By Isidor Witmark and F. B. Hawkins. I. Witmark, proprietor.

A SKELETON. Musical farce-comedy in three acts. By Isidor Witmark and F. B. Hawkins. I. Witmark, proprietor.

SKELETON IN THE CLOSET. Musical farce-comedy. By Isidor Witmark and F. B. Hawkins. I. Witmark, proprietor.

March 18.

FADED FLOWERS OF ANDERSONVILLE. A war drama in five acts. By Charles Cornell Allen.

March 20.

WHITE ROCKS; OR, THE ROBBER'S DEN. A five-act sensational drama founded on facts. By John R. Lane. Property of Frank D. Landon.

O'FLYNN IN MENDO. A comedy-drama in four acts. By Alfred Kelcy.

March 21.

STENOGRAPHER VERSUS LAWYER. Comedy in two acts. By Willis J. Roussel.

THE FOOTMAN. An English domestic drama in four acts. By Daniel L. Hart.

A HOOSIER SCHOOLMASTER. A comedy-drama. By John Cummins.

IRELAND: ITS POVERTY PARTY TIES. An original drama in three acts. By Jay Charleson O'Neill.

MOLIERE (Jean Baptiste Poquelin) Actor and Dramatist. A comedy in three acts. By Hal Newton Carlyle.

THE HIPPODROME. An acrobatic farcical drama. By W. D. Coxey.

A WIFE'S ERROR. Comedy-drama in four acts and a prologue. By P. S. M. Munro.

Agent The Henrietta. The London *Stage* says: "During the three-and-a-half years that have elapsed since the production of The Henrietta in New York reports of its excellence and its brilliant success have been familiar here. Now that it has been played amongst us with a success as full and complete as it earned amongst our American cousins, some surprise may be felt that so good a piece has so long been going a-begging in the English market. Mr. Bronson Howard has established a reputation with English audiences as a playwright gifted with the dramatic faculty as well as a literary style, and in this work, which on Saturday won such a hearty welcome, he has written a play which is healthily interesting in subject, polished in dialogue, and full of a satire that is as opportune as it is keen and truly directed. There are but few faults to be found in the play. One is the comparative weakness of the feminine characters, another lies in the commingling of broad comedy with the serious interest, which jars, though it is done with some ingenuity. The serious note of the comedy is almost tragical, the lighter scenes belong to the domain of farce, and, though it has classical precedent the mixture is not commendable."

Another theatrical society has been floated in Paris under the somewhat bombastic title of L'Avenir Dramatique. Antoine and his Theatre Libre are still being pitched into by the Paris critics. A "Parisian Barnum" is the latest epithet hurled at him.

AN OLD PLAY-BILL.

'Twas buried 'mong scraps, long treasured unheeded,
Forgotten, almost, 'mid the debris of years,
Still holding, with trifles the poor place conceded
To relics of pleasure, and passion and tears.
Ragged and musty, and blurred with its keeping
Midst old yellow letters, and odd gloves, until
'Twas restored to the light, and sent memory leaping
Back to the date of that tattered play-bill.

And there in frayed letters, nigh past recognition,
My name—I remember the feeling of pride
At seeing it there, in the leading position
And the powerful "cast" to which 'twas allied.
Almost past perusal the old blotted printing—
A type of the actor—it showed retrogression,
His triumphs have faded, nor left e'en a glinting
To flash recognition as of the profession.

Now, that the time has gone by for fruition,
Of hopes fondly cherished of honor and fame,
Now, that the dreams of a youthful ambition
Are dispelled by the mists that envelope my name,
I gaze on this relic—a sad retrospection
Denying confinement, appears to my cost,
Retribution arraigns, and convicts recollection
Of gifts misapplied—opportunities lost.

I think of the hours when sober discretion
Succumbed to the flatteries poured in my ear,
I think of the time when the slightest digression
From purpose projected was danger to fear—
Of Time, and his pilferer—Procrastination,
Making their onslaughts in unconscious raids,
And contritely behold the deserved devastation
Submission has made of my wasted decades.

I ponder these names, and the actors who bore them,
Who make up the "cast" in this time-stricken bill,
Where are they now, and what fate has come o'er them?
In Life's fickle drama, what place do they fill?
Most have gone down to the grave, unremembered,
Some have achieved both position and fame;
My name is forgotten, if not, 'tis encumbered
With the stigma of failure—I only to blame.

SIMEON LEE.

Edwin Forrest Home, Holmesburg, Pa.

MIRROR INTERVIEWS.

X.—COUNT DE KÉRATRY.

The name of Count Emile de Kératry is familiar in contemporary French literature. He is especially known to Americans as the representative of divers literary and dramatic associations of France during the recent struggle for an international copyright law.

Now that that bill has become a statute the Count's mission to our shores is practically at an end, but he does not return to Paris entirely satisfied, as he told me the other afternoon when I had an interview with him at the Hotel Martin.

The Count de Kératry is a man of about forty-five. He is decorated with the ribbon of officer of the Legion of Honor, and is a fluent and charming conversationalist. He speaks in his native tongue not being sufficiently familiar with our language to risk himself in it.

"As regards the French dramatist your new law renders him practically no service, and leaves matters very much as they were before. And as long as it remains one of the conditions of international copyright that each book or play shall be published simultaneously in America and France, and that the American edition shall be printed from type set up in the United States, so long will the French dramatist be compelled to keep his play in manuscript, as he has had to do hitherto.

"Now, if a period of one year had been allowed for this publication in your country, the French author would have been overjoyed and only too willing to comply with the condition that it be printed by your typographers. If this time had been granted the law would have been most welcome, notwithstanding the trouble it would involve of sending proofs backwards and forwards.

"But how is it possible for Dumas, Sardou, or any of our dramatic authors to get their plays in a condition in time to comply with the letter of the new law? Up to within fifteen days of the production of his play it is very seldom that an author knows how it will finally leave his hands. The slightest thing may occur at the last moment to necessitate a complete change. Lines may have to be cut out, or lines written in; roles may have to be altered, etc., so that the play, as it finally appears, depends on a thousand conditions and circumstances that are beyond the power of the author to foresee or control.

"No, as I said at the copyright banquet the other evening, although it is a great point to have won the principle, what has been accorded will be of little practical use to the French novelist—none at all to the French playwright. Like all fathers, the Copyright League is naturally proud of its new-born child, even to the point of overlooking its defects."

"What benefit would be derived from a copyright law such as you desire?"

"The benefit that always must accrue from the wide-spreading of fine literature. Each new play produced in Paris could be read here in New York at the same time that it was being performed in France. The French dramatist would be better read in France also, and, as a natural consequence, dramatic literature and the drama itself would receive an impulse of which it stands sorely in need."

"Do you hope that in time this clause of which you complain will be removed?"

"Yes, I think your legislators and public opinion will see how impossible a condition it is, at all events as regards our playwrights."

"As a foreigner what is your candid opinion of our drama?"

"I think you have several clever dramatists, but in my opinion the American playwright is grievously handicapped by three things for which he is in no way responsible. One is the late hour at which your theatres open and the early hour at which they close. The time allowed the dramatist is too short to allow of proper development of the action. And secondly, he is limited in his choice of subjects. You say to your playwrights: 'So far may you go and no further.' The result is each play that comes out turns round and round the same worn-out plot and characters. There is not enough human nature in your plays, and when I say human nature I refer especially to love. The strength of the French school lies entirely in the freedom it enjoys in this direction.

"But our great reproach to the French dramatist is that he takes pleasure, as it were, in presenting pictures of marital irregularities; or, in other words, adultery is the one subject he seems to prefer."

"Adultery! What do you mean by adultery? Where does it begin—where does it end? It is these marital irregularities of which you speak that make the mainspring of our drama, for that is human nature; it is love—love, the greatest power for good and evil known on earth. There is no end to its power. For love men do all—dare all. No man can resist it. Therefore, the passions of the heart must always be the great axis around which turns the play."

"You speak of adultery," continued the Count, "as if it were a commodity peculiar to France. Men and women are the same the whole world over. When an American woman, or an English woman or a German woman loves a man she will give that man everything—no more and no less than with the French woman. The Frenchwoman is less prudish, and consequently less hypocritical. But can we think that the American woman is entirely indifferent to man? I remember taking up a book once by one of your American authors—'The Quick or the Dead,' by Amelie Rives. The author, I am told, was a young girl, and still unmarried, when she wrote that book. Do you ask me to believe that that young girl was pure-minded, or that the American public, which assured for the book so large a sale, was pure-minded? Adultery committed in the mind is every bit as bad as adultery committed on a bed. Adultery does not become a virtue because it is committed behind a screen."

"But is it not the duty of the dramatist to inculcate morality and to do this by avoiding subjects that might only tend the contrary way?"

"The duty of the dramatist," smiled the Count, "is first to hold the mirror up to Nature and then to be successful. I say that as all audiences are composed of men and women it is by depicting the passions that, at one time or other in the lives of the spectators have stirred their hearts, the dramatist appeals most strongly to them."

"But none of our dramatists neglect the love story."

"Yes; but it is the inexperienced love of the ingénue. That is not love. A young girl's love for her sweetheart is only the apprenticeship of what is to follow. The audience takes a kindly interest in her, but she cannot succeed in absorbing all their interest. Take a play, for instance, of the Wall Street type. Your audiences will be more interested in the evolutions of a ticker than in the little love story it contains. And rightly so, because proportionally there is more human interest in it."

"But such love as you describe is closer akin to bestial passion, is it not?"

"That," replied the Count, "I leave to the man's conscience. But I say it is impossible that a drama can flourish and become great in any country without the love of man for woman permeating it. It was so with the Greek drama, it was so with the Roman, it is so with the Italian, and it is so with the French. You moralists forget that the marriage state is an artificial state, created by man for his own comfort, while love is natural. When a woman meets a man and loves him do you think she stops to ask whether that man is married?

"I will tell you what I should like to do in this city of yours. I have not as yet spoken to anyone about it, and THE MIRROR has my first confidence. If an intelligent theatrical manager came to me with the necessary capital at his back I should propose to him that he organize here in this city a season of French plays. I would willingly act as his French representative and all new plays could be produced here at the same time as they were being done in Paris."

"But do you think there is a class sufficiently large here to support a scheme of that kind?"

"Yes, I do, and several French authors do, too, especially Sardou, with whom I spoke on the subject before I left Paris last time. The Garden Theatre could be rented for the purpose, and after several weeks here the other important cities of the States could be visited. In this manner educated New Yorkers would have the privilege of hearing the latest Paris novelties as soon as they were seen in Paris."

"And the company?"

"I would undertake to recruit an excellent company and bring it over with me. As to the plays I know I could secure them. What capital would be required? I do not know. That is for others to figure out. I am willing to act in the matter, if, as I said before, there is an intelligent and cultured manager in New York willing to try the experiment."

"You said just now that the American dramatist labored under three disadvantages. What was the third?"

"The actor. There are many American actors I admire, but the majority are pretty bad and do murder the plays terribly. Accustomed as I am to the *finesse* and polished training of the French actor this is most apparent to me.

"What do you think of the German actor in comparison with the French actor? Have you seen Amberg's company here?"

"Monsieur," replied the Count, with dignified severity, "I never take the slightest interest in anything the Germans do."

It was a Frenchman speaking.

ALI BABA.

WANTED—A good attraction, playing the vicinity of Omaha about May 10 or 17, for a benefit on either of above dates. Address, stating price, I. W. Miner, Manager Grand Opera House, Omaha, Neb.

FOREIGN.

LONDON.

APRIL 12.—A thrill of semi-horror pervaded the fashionable congregation which filled the church of St. George, Hanover Square, brought there by the wedding cards of Geraldine Ulmar and Ivan Caryll, when the guests heard pronounced as man and wife Mr. and Mrs Felix Tilkin. Nevertheless, that is the private appellation of Geraldine and Ivan. "Oh, tell that to the marines," cried one. "Is this a *poisson d'avril*?" asked another. However, admirers of La Cigale took comfort in the luck of the name Felix, however much they disliked the *bourgeoise* sound of "Tilkin." But no one will be unkind enough to speak of "Dolly Tilkin." When one cigar has been consumed, selfish man brushes away its smoke and takes another.

Already it is to be feared by the Cimarines that the new La Cigale, Miss Marie Halton, is eliminating recollections of the late lyrical belle of the Savoy. The new star has been received with rapture, and the musical critics already burn incense at her altar, although not a few of them at first wrote Miss Marie's name as "Hutton." However, Casino audiences remember her trills and piquancies. She comes to London and to her role fresh from the tutorings of the composer of La Cigale. There is a rumor at the Albemarle Club exclusively a Sotosis club—that the *mot* as regards Mrs. Tilkin, that *La vraie est morte*, and that *vive la reine* may be heard regarding the new Cigale, because physicians have prescribed absolute rest for the late incumbent of the lyric throne, consequent upon an apprehended growth of a throat obstruction, and that the English skill of Sir Morell Mackenzie is to be supplemented during the honeymoon by the additional skill of continental throat masters. Certainly the bride, what with singing seven times per week for the past three years, cannot feed a wearied throat with mere pluck.

Much is expected in a few nights of the American prima donna, Miss Eames, who makes a London operatic debut in Covent Garden under Augustus Harris, proprietor of four places of amusement, a municipal councillor, and the new owner of the *Sunday Times*. The rehearsals already satisfy experts that Miss Eames will not miss her aims at vocal distinction here.

"Revivals" are to be in vogue, it seems. Well, why not? Every year a new generation of theatregoers crops up to whom Belphegor, Money, and School for Scandal are novelties. Perhaps managers too often forget that fact.

Wilson Barrett announces the first old drama sacred to the memory of Charles Dillon, who played it in New York forty years ago, Tom Thorne announces the Bulwer play, and Wyndham has begun School for Scandal. Those critics who dig for molehills amid the dramatic pastures of the past, and who scrape the moss off the tombstones of dead Sir Peters and fossilized surfaces, seem to decry the excellence of the Wyndham presentation of The School—while admitting the excellence of his Charles Surface—but the critics who are the writers of To-Day, instead of worshipping Yesterday, speak well of the production as a whole. Several novelties in scenery, dresses and business have been introduced, but the text of Sheridan has been sturdily respected. The Criterion has evidently listened to the voices of playgoers singing: "Wyndham spare the text, Touch not a single phrase: For we should feel perplexed, If you one word should raze." Those ancient Sir Peters Bass, Chippendale, Gilbert, Charles Fisher and Warren would praise the present Farren's representation; and what the Lady Teazle of Mrs. Beere loses in youthful freshness, the Abington, Jordan, Nisbet and Fanny Kemble of the past would find recompensed by footlight finish. The best Sir Oliver known in years to the London stage made a metropolitan début, and Cyril Maude, the husband of Winifred Emery, presented an incomparable Sir Benjamin—the dude of 1776. A veteran American might fancy in a box the shades of Crisp, James Browne, William Wheatley, George Jordan and Lester Wallack tossing a laurel crown to the Charles Surface of Wyndham.

Bronson Howard was among the first-night audience applauding the Charles of his brother-in-law, who, on the evening previous, had in turn applauded Bronson's play of Henrietta. B. H. has magnanimously printed a card defending the company against some critical attacks upon its members for not adapting their style to the business and text. But this failure is undeniably a fact. Justice was not done to the author, although he contends that it is being done. Of course, Manager Henry Lee was forced, in the middle of a season, to pick up a scratch company. One would feel very sorry for B. H. and Stuart Robson's ownership if this London presentation of Henrietta was its first performance.

The Pharisee has paraded Phylacteries at the Islington Theatre during the week to immense audiences, under lead of Miss Wallis; and thus to North London West End London has made pilgrimages.

Young Aubrey Boucicault, his mother and Robert Buchanan have finished a drama in which the two former will take characters as mother and son to play it first at "Dot's" Australian theatre, with a role intended also for the latter, and one for a sister.

Thus playgoers may soon have, and playbills presently chronicle, a "Boucicault family" before the footlights. Young Aubrey is a marvelous pocket edition of his father in look, manners and, perhaps, foibles. He possesses one great virtue in his devotion to his mother.

L'Enfant Prodigue has reached London, and has "put its motion" to mass meetings of playgoers and is an immense artistic and pecuniary success.

Toole has also reached London and is being fêted. He and gout parted company across the equator. Perhaps under a temperate zone they will no longer coalesce.

Romeo and Juliet—often a burlesque in the hands of amateurs—has proved, two nights ago, for a company of the latter in Manchester a real tragedy. Think of a coroner's inquest over Mercutio. Amateur Tybalt in his zeal gave him a seven-inch stab in the lungs, forestalling the business of Romeo, who has to knock up the swords. Mercutio fell, with blood spurting from nose and mouth and the people applauding what they thought great realism. Alas! it was, indeed, for him "a plague upon both your houses." Curiously enough, he finished his lines unconscious that he was hurt. The coroner's jury declared the affair an accident, but censured the property man for not using a trick-pointed sword.

This catastrophe (proving how mightier than the pen of Shakespeare is the sword) had no sooner been read than some amateurs at the town of Heath not far away from Manchester, in rehearsing Still Waters Run Deep, were given a loaded pistol for use in the Hawksley scene. When fired a bullet hit a performer sufficiently hard to prostrate him, but fortunately heavy clothes stopped deadly consequences. Thus negligence as a manager has twice reproduced the old play of Killing no Murder.

Mrs. Langtry and Charles Coghlan have gone their separate ways and she again opens the ill-fated Princess Theatre with the comedy of Linda Gray by the late author of Jim the Penman. The *cognoscenti* predict that if she continues to tempt fortune through mere pride she will add more thousands of dollars to the thousands of pounds already sunk in Cleopatra.

Irving is crowding his Lyceum with his frequent changes of bill—comprising Mathias, Olivia, Charles, Benedick, The Courier and Louis. And the Dancing Girl after dragging its slow length along like a wounded snake has suddenly darted like a cobra upon good meals for the box-office, and again Woodman Jones spares the Beerbohm Tree.

O. H.

PARIS.

APRIL 12.—The Comédie-Française has just given us a new play in four acts from the pen of M. Jules Lemaitre, entitled The Marriage Blanc. The criticism this work has met with has seemed to me unjust, for it is certainly most interesting if nothing else. All that is lacking are a few touches of light comedy. Jacques Thievre, a *blasé* tired of the world's pleasures, falls in love with a consumptive girl named Simone Aubert. He marries her, not merely so as to possess her, but to show her the sweets of a devoted and sincere affection. Simone has a sister Martha, full of life and health, who loves Jacques passionately, and who did not regard in a very friendly light his marriage with her sister. She confesses her passion to Jacques and he, moved, shocked and flattered, allows himself to be seduced by the fair tempter. But Simone, concealed behind a portiere, has heard everything—the confession of Martha and the consent of her husband to reciprocate this guilty passion. Wounded to the heart, she falls without a word and is picked up dead. This scene is very dramatic, and produces a great effect. The dialogue, too, is very witty and bright throughout the play. It was admirably played by MM. Febvre, Laroche and Mmes. Pierson, Reichenberg and Marsy.

The Porte-St. Martin has produced a new play by the Count Kzewaski, entitled l'Imperatrice Faustine. There are several good scenes in the piece, which go to show that its author writes carefully and with a high art standard in view. Faustine is thirsty for power; she deplores the lethargy of Marcus Aurelius. She tries to take into her confidence a soldier of fortune named Cassius, who, in a recent revolt, showed some energy. Marcus Aurelius, informed that a conspiracy is on foot, sends for Cassius, and acquaints him with Faustine's true character. If he has not driven here from the throne it is because he respects not the woman, but the Sovereign. The Empress then endeavors to win Cassius back. She gives him a rendezvous in her villa. Cassius goes to it with the intention of assassinating Faustine, but the latter easily gets the better of him and intoxicates him with love. Then Cassius declares war against Marcus Aurelius. Conquered, he is condemned to exile, and Faustine, who cannot survive her loss of power, kills herself by poison. This work indicates great qualities in the author, but there is a certain crudeness in the handling of the scenes. L'Imperatrice Faustine did not find very good interpreters. We must make exceptions, however, in the cases of M. Pierre Berton, who imparted a certain relief to the character of Marcus Aurelius. Madame Jane Hading was lacking in force and physique as Faustine. She was good only in the seduction scene.

The Vaudeville holds a great success in the new piece of M. Gondillot, Bonheur à Quatre. The situation treated by the author is rather risqué, but there is so much wit and gaiety interspersed with what is shocking that prudery stands disarmed. Mme. Hortense Baudinet is loved by Labourelle, a friend of her husband's. She was strong enough to resist this man's advances and in despair has gone off to America. De Vergogne, another friend of the husband's, takes her place. Hortense, tired of doing what is right, gives herself to him. Labourelle comes back more in love than ever, and he obtains easily what had been so harshly refused before. As he is extremely jealous, he wants Hortense to send De Vergogne about his business, but the husband is opposed to this as de Vergogne always agrees with him. So Labourelle thinks it over. He finally prefers to share, rather than to lose, and henceforth it is understood that all four shall live together in harmony.

The Palais Royal has revived Meilhac and Halevy's La Boule, which is enjoying its pristine success.

At the Gaiety Le Petit Poucet is being played, a grand pantomime elaborately staged, and at the Chatelet, Le Tour du Monde is played every night to crowded houses.

The Opera has produced a new work of Massenet's, Le Mage, an opera in five acts, libretto by Jean Richepin, based on the legend of Zoroaster. The work contains several fine passages, and its success, which appeared doubtful at first, is assured more each day.

At the Menus-Plaisirs a new operetta, entitled L'Oncle Celestin, has succeeded. This theatre has changed management lately. Its new lessee is M. Lagoanere, who will devote it to light opera. The piece I mentioned is amusing and, above all, is played and sung with astonishing spirit and charm by Mlle. Yvonne Stella. The music is by Audran.

L. DE VEYRAN,
Directeur de la *Revue d'Art Dramatique*.

COLOMBO, CEYLON.

MARCH 12.—Here in Colombo we are in an unrivaled position to watch the doings of the theatrical folk, as they go in search of fame in what they are pleased to call a *tour de monde*. Here in most cases, the large mail steamers (P. and O. Orient, Nord' Lloyds, Massageries and the Canadian Pacific) stay from twelve to twenty hours, and the stars take the opportunity of paying their hotel bills by giving shows. Here is picked up news of past successes, (and the reverse) future intentions, and present impressions. Here they come, and from here they go, generally leaving behind them recollections, sometimes pleasant, sometimes otherwise.

Take for instance Mrs. James Brown Potter and Kyrle Bellew. They came, were seen (by a select few) and were conquered. A performance was given in the Public Hall, before some two hundred people, a second was announced but abandoned as only fifty persons turned up. Then a native speculator offered to pay them one hundred pounds for two performances. One came off, but on the second night the N. S. was not to be found, or, as Bellew expressed it "gone somewhere where we cannot find him." And so the Brown-Potter went, starred in India with fair pecuniary success, and is expected here next week again en route for England. But she won't "show."

Then we had Toole last week. He gave two performances, Chawles and The Steeplechase, and cleared £150 sterling.

This week we have Frank Lincoln, who fared well considering the wretched weather—raining every night from five to twelve—and who leaves today for Mauritius, *via* Calcutta. The reason for this latter route is because Mauritius won't take passengers from Colombo, owing to the latter having been declared "a foul port"—four cases of small-pox, all properly isolated. Well, well!

Last night there arrived Donald, Toole's late manager—very late; he was left in Australia—on his way home looking for a job.

The latest is that the Gaiety Girls, headed by England's own Nellie, are on their way to Australia, and will give a show in Colombo as they pass.

Apropos of Toole, I heard that Messrs. Williamson, Musgrove and Garner lost money by the thousands through him. As you are doubtless aware, he was "farmed" by them at £60 a week, and played frequently to empty houses.

Colombo is frightfully hot just now, and we are anxiously awaiting monsoon weather, which, Heaven grant, is not far off. The Czarewitch was here lately and had a good time; a telegram received yesterday says that he has left Singapore, *en route* for Batavia and Siberia.

On Thursday we had a parachute exhibition from Spencer, of London, who carried away about £150 for one afternoon's show. Sequah, too, is here, astonishing the natives, making marvelous cures (?) and arousing no end of criticism. Among those who believe in him, however, to a certain extent, is the one who authenticates this letter, and who signs himself now (and, as he hopes, in the future), yours in the swim,

SAXON.

FOREIGN ECHOES.

Important news. The correct way to pronounce the name of Emma Eames, the diva, is "Ames." Miss Eames, who has just made her London debut, says there is neither rhyme nor reason in pronouncing it so, but her forefathers always pronounced it so, and she clings to the family tradition. She says that the Parisians managed to get three syllables out of it.

The latest acquisition to the English stage is Coningsby Disraeli, a relative of the famous "Dizzy." A London paper suggests that Coningsby make his début in the popular song, "Have You Seen My Uncle Benjamin?"

The London *Entr'acte* is responsible for the statement that de Reszke, the well-known singer, was a baritone before he went one better and became a tenor. That journal also declares that the "de" is a pure but harmless imagination of that artist's.

A Pair of Ghosts is the title of a burlesque on Ibsen produced recently in London.

The London Empire Theatre has wound up its financial year. The result has been declared as follows: 2s. 8d. on each share of £1 on which 1s. has been paid; 2s. 6d. on each share of £1 on which 10s. has been paid, the said interim dividend payable April 7.

Alphonse Daudet's play l'Obstacle has raised a general demand for a book on the same subject. Flammarion and Co., the Parish publishers, have just issued it in book form. Eleven thousand copies were disposed of in advance.

Another opera now being prepared is Katharine, a work founded on Shakespeare's Taming of the Shrew. The music will be written by Ben Tavoni, libretto by Charles Ruard.

IN OTHER CITIES.

CINCINNATI.

Ship Ahoy, presented during the week ending 18 at the Grand, was a success despite the palpable weakness of its cast. The hit of the week was scored by Marion Giroux, who as Lula Lala, the ambitious debutante, proved herself a most attractive artist. Jerome Sykes, Lotta Gilman and Cecilia Pollock were satisfactory in their respective roles. The opera was handsomely staged. All the Comforts of Home 20-25. Mr. and Mrs. Kendal 27-May 2.

At Heuck's Professor Bristol's troupe of trained horses proved a decided attraction during the week of 12-18. With the experience of the recent fiasco by Gleason at Music Hall still fresh in Cincinnati's memory, the success attending Professor Bristol's engagement is a matter of congratulation to a deserving artist. Kate Claxton and Mrs. McKee Rankin in the Two Orphans 19-25. Von Yonson week of 26-May 2.

The Pike, in consequence of the cancellation of Julia Marlowe's booking, remained closed during the week of 12-18. Madame Janauschek in Mer Merrilies will be the attraction at this house 20-25. Manager Ballenberg will close his season at the conclusion of Janauschek's engagement.

The Devil's Mine presented week of 12-18 at Havlin's, captured the frequenters of that popular resort. The cast, which included J. K. Mortimer, William Stafford, Mabel Florence, Tony Murphy and J. L. Byrne, was above the average, and Manager Havlin staged the play most acceptably. Richard Golden in Old Jed Prouty 19-25, followed 26-May 2 by The World Against Her.

The Boy Tramp at Harris', with Madame Neuville and her son Augustin in the leading roles, proved a most profitable card during the week closing 18. The cast was, on the whole, satisfactory, and the piece was effectively staged. Dore Davidson and Ramie Austen in Guilty Without Crime is the bill announced for week of 19-25.

At the People's Weber and Field's Specialty co. closed a most successful return engagement week ending 18. A number of new features were introduced, notably Ryan and Richfield, in their attractive sketch, Dr. O. B. Fretful, and the musical act of Isabelle Ward. John L. Sullivan in Honest Hearts and Willing Hands week of 19-25.

Sam Keepers, the veteran door-keeper at Havlin's, will benefit 20 with Old Jed Prouty as the attraction.

Manager John Havlin has recovered sufficiently from his attack of la grippe to look after a ten days' accumulation of mail and business matters.

The Cincinnati *Post* is publishing a very readable amusement column each Saturday and THE DRAMATIC MIRROR's newsy items are freely used and as honorably credited.

Manager J. M. Hill was in the city 11, and witnessed the performance of Ship Ahoy from one of the private boxes at the Grand.

Ex-Manager Thompson, of opera fame, who is now the *avant courier* of the Old Jed Prouty co., has been renewing acquaintance with his Cincinnati friends during the past week.

The Liliputians have been secured by Manager Rainforth for a return date at the Grand.

William Owens, press agent of the Pike, has been engaged to do the advance work for Robinson's Circus.

SAN FRANCISCO.

APRIL 11, 1896.

Our playhouses were well patronized this week.

The County Fair filled the Baldwin every night thus far, and promises well for the other three weeks. Men and Women will follow and will likely run three or four weeks.

Cleveland's Consolidated Minstrels are crowding the cosy little Bush Street Theatre to its capacity. Billy Emerson is as attractive as he was twenty years ago, sings as well and his voice is as good. Kajanka 20.

The Alcazar put forth a trump card in Under the Gaslight, which would go well for another week, but for the fact that Oliver Byron is down on the books to appear in The Plunger next Monday.

The Gypsy Baron is said to be one of the best productions of all the good things hitherto attempted at the Tivoli Opera House. I haven't seen it, but shall later on, and reports tell me to anticipate a treat. Fred Urban, who was married to Jennie Metzler last week, has a benefit Thursday evening, which will likely be a bumper. The next opera underlined is Amina.

A Texas Steer has done a business for three weeks measured only by the seating capacity of the California. Roland Reed appears Monday night in Lend Me Your Wife.

The reopening of the new Powell Street Theatre has been definitely set for April 27, under the new management of Mark Thall and Alf Ellinghouse. The play announced is Sims and Pettitt's Master and Man. Lawrence Hanley and Lillian Andrews will be the leading players.

Oliver Byron's season at the Alcazar is for five weeks, supported by the Alcazar co.

John Nash will retire from the Tivoli and assume the stage management of the Bostonians.

Mrs. Adele Chretien has retired from the critic's chair of the *Examiner*. I am very sorry to hear it. I do not know who will be her successor. I have been greatly interested in hearing what Mrs. Chretien says and in reading what she writes. She is young, pretty and talented, and more than all this of a most amiable character.

William Beach as Snorkey received a farewell benefit at the Alcazar Monday night, in Under the Gaslight. The house was packed and many of William's friends were turned away for lack of standing space.

Katie Emmett, The Inspector and Frederic Bryton follow in the order mentioned after Oliver Byron at the Alcazar.

Norval McGregor will play parts and manage the stage at the new Powell Street Theatre.

Bert Dasher is doing good work in advance of A Texas Steer co.

Frank Burrill has retired from the management of the Tivoli Opera House. His successor is not announced.

Charles P. Hall is visiting and booking attractions for his Sacramento playhouses.

Flora Walsh Hoyt seriously injured her ankle at her rooms the other evening, in arising from her piano-stool, but has courageously limped through her part of Bossy at every performance.

L. R. Stockwell's cornucopia of good things for next season at the Alcazar discloses such sterling attractions as Saints and Sinners, Captain Swift, Held by the Enemy, A Legal Wrong and Jim the Penman.

Treasurer Dasent, with A Texas Steer co., was taken suddenly ill and is being cared for at Dr. Vanderbeck's private hospital.

The Cooper-Woodthorp comb. will start shortly with Little Lord Fauntleroy. Georgia Woodthorp will be the Lord. Frank L. Hoogs will be business manager in advance.

The Great Metropolis will follow the opening attraction at the Powell Street Theatre.

Will H. Bray as Fishback has made a good impression at the California in A Texas Steer.

Tellula Evans leaves to-day to join Willard Spenser's Little Tycoon to sing Violet.

Prof. Herrmann comes to the Bush shortly, after which engagement Manager Jacobi Gottlob will take his well-earned vacation—the first in four years.

PITTSBURG.

The Duquesne Theatre was crowded throughout the week of 13-18 with delighted audiences to see Donnelly and Girard's Natural Gas burned through a new and improved meter. It is sparkling in musical numbers and is presented by a first class co. Donnelly and Girard made their usual hit. W. H. Crane in The Senator 20-25.

The Grand Opera House was well patronized during the week of 13-18, the attraction being the sparring exhibition of Bob Fitzsimmons in connection with Fashions. Ship Ahoy 20-25.

The Still Alarm and Harry Lacy packed the Bijou Theatre nightly week of 13-18. The play needs no recommendation, this being its fourth or fifth time here. Mr. Lacy makes a manly hero and is supported by a good co. Blue Jeans 20-25.

At Harris, Dean and Britton's The Two Johns co. amused overflowing houses week of 13-18. The Little Nugget 20-25.

At the Academy of Music Harry Kennell and the Night Owls Novelty and Burlesque co. played to big business week of 13-18. The co. is strong and Harry Kennell was enthusiastically received.

Mrs. Haberkorn, mother of Emil Haberkorn, musical director of the Duquesne died 9.

Mollie Benchler (Beatrice Moore) daughter of a well-known Pittsburger, will star next season under H. M. Saylor, in The Hand of Fate.

Marie Burgess will go to the Boston Museum, having signed a contract with R. M. Field.

The lithographers and advertising agents have formed an organization styled the Theatrical Attaches' Union and hereafter only bills posted by members of the Union will be allowed up if their arrangements are carried out.

Sam Bernard, of The Night Owls, made a pronounced hit with his recitation "The Face Upon the Floor."

We are glad to welcome Rachel Booth back to farce comedy.

Prof. Carl Retter, who has charge of the arrangements for the May Musical Festival, has published his programme and announces that everything is nearly ready.

KANSAS CITY.

Warm days and plenty of Spring showers had some effect on business week of 12, and numerous dark weeks at most of the theatres denote the nearness of the season's end. Russell's Comedians, however, presented The City Directory at the Coates Opera House week of 13-18 to large and appreciative audiences. Dan Daly and Seaman were very funny, Ignacio Martinetti, J. C. Miron were clever, and Julius Whitmark sang well. Amelia Glover danced divinely and received repeater encores. Flora Irwin, Bessie Cleveland and the rest of the co. were excellent. The Kansas City Ideals will present Ours 23.

A Barrel of Money, which was presented at the Ninth Street Theatre 12-18, was a mixture of comedy and melodrama. The co. was good throughout, and all the characters were well represented, so the audiences were well pleased. Gracie Emmett was vivacious and clever in the soubrette's part. The author, Herbert Hall Winslow, has contracted to write a play for Nat Goodwin, and will probably write one for E. H. Sothern. Several of the co. were still suffering from la grippe.

Frank Logan was here this week, arranging for George C. Staley in A Royal Pass 20-25.

Goodyear, Elitch and Schilling's Minstrels gave fairly good satisfaction at the Warder Grand Opera House 12-14. The first part was novel. The dancing of Rastus, the musical imitations by the Bentley Brothers, the sketch by Symonds and Hughes, the shadowgraphic pictures by Olivette and the gymnastic act of the Leander Brothers were the best features. The Clemenceau Case, with Sibyl Johnstone, was booked for 15-18, but canceled.

Theodore Thomas will give two concerts at the Warder May 20.

Goodyear and Schilling will manage Elitch's Garden in Denver this year. Their road season closed 17.

Wonderland was reopened 13 and will be managed by Captain George H. Peabody of local museum fame. Performances were fair 13-18 and attendance moderate.

At a recent banquet at Kansas City the Rev. Jenkin Floyd Jones of Chicago, among other subjects made the following statement regarding the stage: "I am grateful for the pleasure and instruction I have derived from the art of the actor and am disposed to regard the Sunday performance at the theatres rather as a blessing than an evil. I have observed that in all large cities there is a numerous class of working people who have never been drawn into the churches, and believe it infinitely better that these people be innocently amused or instructed by theatrical performances, than attracted to far worse places where they would be tempted to idleness and dissipation." This frank and honest expression of opinion is decidedly refreshing when compared with the rapid and vicious rantings of some of this gentleman's green-eyed contemporaries of the cloth.

W. C. Anderson and Frank M. Wills will separate at the close of this season and will each take out a co to play the Two Old Cronies next season. Mr. Anderson's co. will probably play a revised and rewritten version. He has already engaged Ada Deaves, Fanny Bloodgood, Florence Wyatt and the Donn Sisters, who are now receiving splendid notices for their work in Kajanka. He expects to secure about twenty of the most available, all stars, and have them do their best, regardless of any leading artists.

The suit of the Auditorium co. against Manager L. M. Crawford for possession of the Warder Grand Opera House, still drags along. Neither side lived up to the agreements in the lease, and the jury before which the case was tried failed to agree, and it has now gone to the Court of Appeals.

The Midland Theatre is razed to the ground and George W. Henry will build at once in its place a handsome four-story theatre, the front of which will be used for stores and above them rooms for families or for use of visiting combinations. Nothing is definitely settled yet regarding the management.

Manager Judah, of the Ninth Street Theatre, has the coming season well booked for the big winners of this season, and is reserving some time for popular attractions that may come to the front before the next season's opening.

Arrangements have been made for a Spring season of running races June 1-11. Good theatrical attractions would draw well those two weeks.

PHILADELPHIA.

At the Park Theatre an American version of Wilson Barrett's melodrama Nowadays, entitled A Four Legged Fortune, was presented 13 to a large audience. The piece was very "horsey" throughout, but seemed to please those who witnessed it. Business fair. The Dazzler 20-25.

Little Elsie Leslie delighted a good-sized audience at the Grand Opera House 13 with her impersonation of the dual characters, Tom Canty and Edward Prince of Wales, in The Prince and Pauper. The piece throughout was well acted and the scenic features and costuming rich and effective. Business good. Shiloh 20-25.

At the Broad Street Theatre E. H. Sothern and his co. reappeared 13 in The Master of Woodbarrow. It is a pleasing play and well presented. Business good. Influence, a new comic opera, was booked for week of 20-25, but Managers Nixon and Zimmerman canceled the engagement. The Mask and Wig Club of the University of Pennsylvania will present Miss Columbia on Friday and Saturday evenings, 24 and 25.

Francis Wilson and his capable co. returned to the Chestnut Street Theatre in the Merry Monarch 13 and played to good business during the week. Same co. 20-25.

Blue Jeans began its second and concluding week at the Chestnut Street Opera House 13. The piece has been very successful here and draws full houses nightly. Margaret Mather 20-25.

At the Walnut Street Theatre there was a big audience 13, to see Patti Rosa in Imp. The co. as a whole is better than the piece. Business fair. Natural Gas 20-25.

Annie Pixley returned to the Arch Street Theatre 13 in The Deacon's Daughter. Miss Pixley's supporting co. is very capable, and the comedy was given with much freshness. Business good. Same co. in Miss 20-25.

At the new Girard Avenue Theatre Annie Ward Tiffany appeared 13 in The Step Daughter to a good-sized audience. Her support was good, and the performance gave entire satisfaction. Business fair. McKee Rankin 20-25.

At Forepaugh's Theatre Blackthorn was the attraction for week of 13 and drew good houses. Mualiza, or a Double Life 20-25.

A large audience greeted Nellie McHenry at the People's Theatre 13, when she appeared in Chain Lightning. The play was handsomely staged and dressed. Business good. Charles T. Ellis 20-25.

The London Gaiety Girls made things lively for the large audience at the Lyceum Theatre 13, when they opened for the week. Business good. Arizona Joe 20-25.

At the Kensington Theatre the admirers of sensationalism were given a feast 13, when The Dark Side of a Great City was presented. Business fair during the week. Blackthorn 20-25.

A highly-spiced and variegated version of Michael Strogoff was presented at the South Street Theatre 13 to a good house. A very strong and striking impersonation of Marie Strogoff was given by Mrs. Frederick W. Bert. Business fair.

At the Casino 13, and Arch Street The Chimes of Normandy, was given during week of 13 by the Casino co. Business good. Comic Opera and Variety 20-25.

The Muldoon-Kilrain Specialty co. did a big business at the Central Theatre week of 13. Lily Clay's co. 20-25.

Manager Frank Howe, Jr., of the Park Theatre, who has been ill for some time, is able to resume his duties again.

CLEVELAND.

Lotta opened for a week 13 at the Opera House in Ina her new musical comedy. The cast is nearly the same as last season and the play was received very well. Pawn Ticket 210 latter part of the week. Good business. Stuart Robson 20-22.

Shamus O'Brien with Charles Erin Verner in the title role, did a paying business at Jacobs' week of 13-18. The playing of the Irish bag pipes, by William Murphy, was very fine. Clemenceau Case 20-25.

Our Country Cousin played a week's engagement at the Star 13-18. Frank Jones made quite a hit in the character of Jason Wheatley. Good business. Night Owls 20-25.

Duff Opera co. did a fair business 9-11 at the Academy of Music. The Red Hussar was put on for the first time here and made quite a hit. The dancing of Miss Irving called forth much applause. Dorothy and Carmen were also given.

The U. S. Marine Band played to a fair business afternoon and evening 11. Mlle. Decca was recalled every time she sang and the band was also encored. The programme was very nicely selected.

Gus Hartz, manager of the Opera House, has been seriously ill with pneumonia for the last few days.

William R. Hatch is in town having closed his engagement with the Roberts-Sadler Faust co. last week.

Joseph Haworth has cancelled his engagement with H. S. Taylor. He will now star in a new tragedy called Rinaldo, under the management of Gus Hartz.

John Fay Palmer has returned from New York.

Mr. Hoffman, the magician, of this city, has engaged to go with Sells Brothers' Circus.

Harry LeBeau, manager of Cawthorn's Little Nugget co., was in town a few hours, Tuesday.

The Louise Dempsey Burlesque co. went to pieces here 11 after playing a good week's business at the Star. Poor business in Buffalo, after a jump from St. Louis, is said to have been the cause. A few of the co. would not wait on Mr. Florence, but attached the box-office for back salary. Mr. Florence and Louise Dempsey left for New York, Saturday night. The rest of the co. are here.

The weather is becoming more pleasant and also warmer, and the consequence of this is as usual. Comparatively poor business at all the theatres. This is a great Lotta town, but she has not yet done the business of other seasons.

ST. LOUIS.

All the Comforts of Home, a bright and clever comedy, drew good audiences at the Olympic Theatre during the week of 12. The co. is an excellent one. Dr. Bill week of 19.

The Clemenceau Case, with Sybil Johnstone as Iza, occupied the Grand Opera House from 12 to 15, inclusive. The play was seen here earlier in the season. Good business.

Sarah Bernhardt will begin an engagement 18 for three nights and a matinee. Her repertoire includes La Tosca, Cleopatra and Jeanne d'Arc. The City Directory week of 19.

Richard Golden presented Old Jed Prouty week of 12-18 at Pope's Theatre. Mr. Golden made a hit in the title role, and Dora Wiley's voice was a feature of the performance. The co. is far above the average, and the audiences have been large and pleased. C. A. Gardner in Fatherland week of 19.

The Son of Monte Cristo, a sequel to the well-known play, Monte Cristo, was presented in a clever manner to fair audiences at Havlin's Theatre, Frank Linden playing the title role. A fairly competent co. helped produce it, and special scenery is used. Kidnapped week of 20.

Fay Foster and her troupe drew fairly well at the Standard Theatre. The features of the show were Pauline Batcheller, Vanola and Miss Winchell's skipping rope specialties. Sam Jack's Creole Burlesque co. in a return engagement week of 19.

Uncle Tom's Cabin was presented by a pretty fair co. at Exposition Music Hall commencing April 6 for a two weeks' run. Audiences have been fair and the performance good for popular prices.

The St. Louis Choral Society gave its fifth concert in Music Hall 16 to a large audience.

The University of Michigan Glee and Banjo Club gave a largely attended entertainment night of 14 in Entertainment Hall of the Exposition.

The indications are that there will be an immense audience each night of the Bernhardt engagement. Almost all the seats have been sold, and several theatre parties from Chicago have engaged seats.

Several prominent Germans are making an effort to build a theatre, to be devoted exclusively to German productions.

The new Hagan Theatre will be pushed forward as rapidly as possible, and will be ready to open about Christmas.

Owing to the pleasant weather Sunday, 12, the theatres were not attended by the usual crowds.

Richard Golden and his wife, Dora Wiley, of the Jed Prouty co., and Jennie Reifarth, of The Clemenceau Case co., are old favorites here, having played here during the Summer seasons.

DETROIT.

Lotta's engagement at the Detroit Opera House week of 7-12 was a pronounced success in every way. Pawn Ticket 210 was presented three times and Ina the latter half of the week. Lotta's support was excellent, especially the work of Walter Allen in both pieces. On Monday night, 13, one of the most brilliant and largest, if not the largest, audiences that ever filled the Detroit Opera House welcomed Sarah Bernhardt and her Parisian co. The play was La Tosca, and although the prices were doubled, every seat was sold a week prior to the engagement, and even seats in the upper gallery were reserved at $1.50 each. Although the audience, as a whole were unable to understand a word of the play, at the same time Bernhardt and her co. seemed to hold their closest attention, and were favored with repeated calls, especially at the end of acts three and four. The co. supporting her was a most capable one, and especial praise should be accorded the work of M. Duquesne, as le Baron Scarpia. Maude Granger 16-18 in Inherited; Aunt Jack 20-22.

At the Lyceum R. D. MacLean and Marie Prescott opened 11 for a week in Cleopatra to a good house, considering the counter attraction of Bernhardt at the Detroit. Both Mr. MacLean and Miss Prescott made a very favorable impression on their last visit here some two years ago, and they did not disappoint their friends on their return visit. Cleopatra will be repeated Wednesday and Saturday evenings, Ingomar Wednesday matinee, Othello Friday, and Spartacus Tuesday. The U. S. Marine Band gave a concert Sunday evening, 12, to a crowded house.

The Fast Mail closed a profitable week's engagement 10 at Whitney's, and were followed by the Hamlin Farce-Comedy co. in The Fakir. The piece is a clean, bright comedy, and the co. presenting it is a capable one. Lizzie Derious Daly, Alice Carle, Rosa France, Max Arnold, William F. Mack and Alf. Hampton all did excellent work. Nelson's World of Novelties 20-25.

It begins to look as if the Hammond Theatre, which was reported as about to be commenced, is "in the air," and that nothing will be done with it, although Mr. Hammond states that he thinks, perhaps, it will be a go. However, until work is actually commenced, we shall not make any statements one way or the other.

The Detroit Musical Society's concert was a complete success, as the Detroit Rink was crowded, every seat being taken. Santley, the great English baritone, however, proved to be somewhat of a disappointment, and the general verdict was that there are a number of American baritones who can compare favorably with him. The honors of the concert should be bestowed upon the work of the chorus itself and Prof. Stanley, the director, who has succeeded by hard work in bringing the work of the society up to its present high standing.

NEW ORLEANS.

Lillian Lewis and her brilliant co., which includes Edward Collier and George Wessels, presented Credit Lorraine at the Grand Opera House week of 5-12 to large and fashionable audiences. Miss Lewis as Lenora gained considerable applause. The benefit tendered 12 by Manager Harry Greenwall and Miss Lewis to the attaches of the house was very largely attended. Article 47 was presented. Miss Lewis has decided to remain one more week, 12-19, the last of the season at this house, when she will present a repertoire of plays.

The St. Charles Theatre opens for a week, 19-26, to allow Wills and Anderson's Two Old Cronies to fill their engagement.

BROOKLYN.

Rose Coghlan is a favorite in this city and crowded houses were the rule week of 13 during her engagement at the Park Theatre. Peg Woffington was presented three nights and a matinee with Forget-Me-Not and London Assurance for the remaining performances. John L. Sullivan, of this co., was ill during the first part of the week, but resumed the role in the cast on Monday. Henry E. Dixey week of 20 in Adonis and The Seven Ages. This engagement is Dixey's farewell in these successful plays as he will produce an entirely new burlesque next season. Margaret Mather week of 27.

Holmes' Star Theatregoers were treated to the mirthful farce-comedy We, Us & Co. week of 13-18 with its rattling absurdities, comical situations and songs. The co. was well balanced and crowded houses were the result. A spectacular Uncle Tom's Cabin week of 20, with specialties.

The Grand Opera House had Ferguson and Mack's McCarthy's Mishaps as an attraction week ending 18 and it was well received. The Burglar week of 20-25.

Week of 13-18 was a banner week at Hyde and Behman's Theatre with Tony Pastor's co. as the attraction. The old favorites were liberally applauded as they appeared. An unusually good bill is offered 20-25.

Messrs. Knowles and Morris, so long associated in managerial enterprises, have parted, Colonel Morris having bought Mr. Knowles' interests in the Amphion and the Grand Opera House. Manager Knowles is to be associated with Daniel Frohman in the management of the new Columbia Theatre to be constructed from the "Universal" building.

The Amaranth Dramatic Association gave their last performance of the season evening of 14. They presented the play adapted from Hugh Conway's novel "Called Back," special arrangements having been made with A. M. Palmer. The cast was as follows: Gilbert Vaughan, Alfred Young; Arthur Kenyon, Douglas Montgomery; Anthony March, Edwin Morris; Doctor Ceneri, S. G. Acton, Jr.; Paola Macari, Frederick Bowne; Petroff, George Woodruff; Chief of Secret Police, Frank Oberrender; Major Markeloff, Bert Andrews; Nicholas, Thomas Morton; Captain Varmaloff, Frank Desmond; Sergeant, C. C. Orcutt; Warder Kedril, Arthur Donaghan; Bolski, James Jarvis; Pauline, Ada Woodruff; Mary, Elise Louis; Mrs. Wilkins, Ethel Mayo; Susan, E. M. May; Markel Bolski, Frank Hamlin, Jr. The different parts were excellently performed. Frederick Bowne gave a clever interpretation of the role of Paola Macari, an Italian spy. S. G. Acton's portrayal of Doctor Ceneri was finished and artistic, and Alfred Young was earnest and forceful as Gilbert Vaughan. The stage settings were good, the Siberian prison scene being specially realistic. The Amaranth have the honor of having produced the best amateur snowstorm scene ever seen in Brooklyn as it came down impartially all over the stage and did not select the hero for its onslaught. The play, although of a sombre character, was well done as a whole and made a fitting close to the Amaranth's brilliantly successful season.

BROOKLYN, E. D.

Agnes Huntington in Paul Jones, supported by an excellent co., drew crowded houses at the Amphion week of 13-18. Robert Mantell in Monbars and The Corsican Brothers week of 20-25.

McCabe and Young's Colored Minstrels packed the Novelty Theatre week of 13-18. An excellent co. of singers and dancers. Kate Pursell week of 20-25.

Marie Hubert Frohman in The Witch did a good business at the Lee Avenue Academy week of 13-18. Good co. and scenery excellent. The Wife 20-25.

Newman's Sensational Boom Burlesque co., a strong aggregation of stars, including George Blake, Ruby Hart, VanAusen and many others, did a big business at the Grand Theatre week of 13-18. Lester and Williams' Burlesque co. in Me and Jack week of 20-25.

DENVER.

Hallen and Hart presented Later On to very good business at the Broadway week ending 11. Herrmann opened for a week 13 to a very large audience. Bernhardt follows for two performances. It appears that a blunder was made in booking Bernhardt or Jarbeau, I don't know which. Jarbeau's management claimed the whole week. After considerable trouble the matter has been adjusted. Seats are all sold for Bernhardt. Her opening play is Fedora.

Bluebeard, Jr., has started on its second week at the Tabor to large business. Little Tycoon, return engagement with some new people, week of 20-25.

The Steens, assisted by Annie Abbott, the Georgia electric woman, commenced a week's engagement at the Fifteenth Street.

Edith Hoyt, a Chicago girl, has withdrawn from Bluebeard, Jr., and has been engaged for Later On for the rest of the season. She will join Hallen and Hart 18 and opens with them at Milwaukee 19.

The Broadway lesseeship has assumed a complicated aspect which the courts will have to untangle. Messrs. Bush, Young and Rollins, the owners, have ousted the five-years' lessee, M. B. Leavitt, and are in temporary possession. They claim that the theatre is losing money owing to the bad list of attractions being presented, that Mr. Leavitt has forfeited his contract, etc. They also claim that there is no complaint against the local management of the theatre—in fact, I'm told they have invited Mr. Lonsdale to remain under the new regime. Mr. Leavitt will not be ousted, however, without a struggle. He isn't here yet, but will be when the case comes up for a further hearing next Monday. His attorneys haven't been idle. The point to be decided is what constitutes bad attractions.

LOUISVILLE.

Macauley's is dark until 26, when Evans and Hoey open in A Parlor Match. Richard Golden in Old Jed Prouty follows.

The Masoni is also dark until 26, when The Clemenceau Case will be presented, with Sybil Johnstone and a strong cast.

At Harris' The Paymaster has drawn large and well-pleased audiences. The new house is eliciting universal admiration. Rag Baby next.

Sam Jack's Creole co., upon a return visit, is duplicating the success of the first engagement at the New Buck. A good variety bill is given. Foster and Ray's comb. open 20.

Mrs. P. Harris and Tunis F. Dean have returned to Baltimore. Manager Britton is still here.

John L. Sullivan was lionized by local sporting men during his engagement at the Masonic, and quite an elaborate banquet was given John L. evening of 9.

"Buck" McKinney, the veteran door-keeper at Macauley's, is taking the pasteboards at the ball park. He has filled similar positions at places of amusement in Louisville for nearly forty years.

Charles Osgood, formerly manager for Harris, spent a few hours here last week. He has had a pleasant and profitable season with The County Fair.

Charles M. Shreve has closed season with A Tin Soldier and is now here resting at his home. He will go with Frank McKee again next season.

Katie Strauss' operatic venture with Dorothy promises to attract considerable attention. The principal singers are leading society people.

Manager Quilp, of the Auditorium, and the late Lawrence Barrett, were warm friends. The large photograph of the tragedian at the Auditorium is draped in mourning.

JERSEY CITY.

W. J. Scanlan in Myles Aroon packed the Academy of Music during the week of 13-18. The audiences were not only large, but enthusiastic, and made Scanlan sing his new songs over and over again. The star is well supported, and the performance in all respects satisfactory. Annie Ward-Tiffany 25.

A French exchange says that Patti is reducing her prices as she is being reduced by Nature in voice. She has recently accepted an offer of $2,400 to sing an engagement in Marseilles.

CORRESPONDENCE.

ALABAMA.

MONTGOMERY.—[illegible] Manie Atkinson [illegible] presenting Forget Me-Not; [illegible] 7, William Against the World; [illegible] 8, to large audiences. Lady Lions at the [illegible] 9 and 10 [illegible] business. Miss Atkinson has [illegible] support. [illegible] 11 and 12, presenting The Two Orphans.

SELMA.—Academy of Music: Huntley's Comedy co. week ending 11 to large business.

TUSKALOOSA.—Brady's Academy of Music: Lillian Lewis in Credit Lorraine to a large audience [illegible] during an amateur performance 6, two little girls were severely burned, and one has since died. The fire was extinguished in time to prevent a panic.

MOBILE.—Mobile Theatre: Mr. John B. Forsyth, a popular favorite, was tendered a benefit, Pinafore [illegible] was rendered, which was fairly well rendered. The local amateur talent assisted. House [illegible] to [illegible] business.

HUNTSVILLE.—Opera House: Fitzpatrick's Spectacular Rip Van Winkle co. 10 to a fair house. Two performances for children tended to make the performance [illegible] satisfactory.

ARKANSAS.

PINE BLUFF.—Opera House: Jennie Holman week ending 5 to S. R. O. The Paymaster was billed for 7, but canceled date.

LITTLE ROCK.—Capital Theatre: The Baldwin Melville co. opened for a week 4 with change of bill nightly. Popular prices and good houses. The Jennie Holman co. week of 11, at popular prices to good business.

CALIFORNIA.

LOS ANGELES.—Grand Opera House: Dark.—Los Angeles Theatre: The Bostonians opened in Robin Hood 4 for the week to a house packed to suffocation and tested the capacity of the theatre nightly during the rest of the week.—ITEM: J. G. Bennett, formerly comedian and end man with the original Birch and Rockus Minstrels, has become one of the proprietors of the Nadeau Hotel in this city.

STOCKTON.—Avon: Ovide Musin 7, fair house. A Social Session amused a large audience 6.

TULARE.—Library Hall: A Social Session 9, crowded house.

VISALIA.—Armory Hall: A Social Session to good business 10, 11.

COLORADO

LEADVILLE.—Tabor Opera House: Effie Ellsler, a great Leadville favorite, appeared 10 in Miss Manning to a crowded house.

CONNECTICUT.

HARTFORD.—Proctor's Opera House: Mark Murphy presented his new play, O'Dowd's Neighbors, to a large audience 11. The play is a great go, and, with a little pruning will make money for the genial little comedian. The only adverse criticism that can be made is a trifle too much dialogue in the second act. Mr. Murphy is ably assisted in his mirth-making by Samuel J. Ryan, who sustains his reputation. Hattie Delaro Barnes sings sweetly, and Minnie Cunningham does a clever skirt dance. The co. is a large one, and various specialties of a pleasing nature are introduced. Henlon's Fantasma 11, 12 kept large audiences smiling at a host of new tricks and mysterious transformations. Robert Downing, with a strong supporting co., presented The Gladiator 11. It is to be regretted that so fine a performance was not greeted by an overflowing house.—Allyn Hall: Atkinson and Cook's Minstrels drew well at popular prices 13-15.—Items: The members of O'Dowd's Neighbors co. entertained the Elks at their rooms Sunday evening. Sam Ryan and James Thornton will become members of Hartford Lodge at a special meeting to be held next Sunday.—At the invitation of Mark Murphy, Messrs. T. J. Campion, of the *James*, District Deputy Colonel Graves, of the Elks, George C. Moore, a former representative of The Mirror, and your correspondent visited Meriden on Tuesday evening. The house was so large that not even a chair in a box was left, and the "guests" were compelled to occupy seats in the wings. The receipts for the Meriden performance was over $2,—T. A. Sweeney, formerly the manager of Murray and Murphy, and latterly with Fred. Bryton, joined O'Dowd's Neighbors at Meriden, and will go in advance.—Ormond H. Butler was in town the past week, looking up old acquaintances and booming Salvini 18.—Otis Skinner, who has supported Margaret Mather so artistically, will next season, in addition, be manager of that star.—W. F. Blande, representing James O'Neill, is very popular with the local scribes. His genial smile is always welcome in the sanctum.

NEW HAVEN.—Proctor's Opera House: Kellar, assisted by Mrs. Kellar, drew a good-sized house 8. Fantasma, a prime favorite here, to S. R. O. 10, 11. Hands Across the Sea gave an excellent performance to a big house 18. Robert Downing in The Gladiator to a fair sized audience 14. Mark Murphy in O'Dowd's Neighbors to a large house 11. Mr. Murphy has surrounded himself with a clever co., and, taken as a whole, the performance may be called a success. James O'Neill 20, 21.—Hyperion Theatre: The Old Homestead, with Archie Boyd as Uncle Josh, to S. R. O. 10, 11.—Grand Opera House: Atkinson and Cook's Minstrels gave very poor performances to medium-sized houses 9-11. Hines and Remington, in Hearts of New York, a sensational melodrama, pleased large audiences 14-15.

WEST WINSTED.—Opera House: McCarthy and Reynolds' Dear Irish Boy co. 13 to medium business. Co. good.

WATERBURY.—Jacques Opera House: Hanlon's Fantasma 8, 9 to crowded houses. Cleveland's Minstrels gave a satisfactory entertainment to a large audience 14.

WILLIMANTIC.—Opera House: Annie Pixley to a fair house 6. Mark Murphy in O'Dowd's Neighbors to a good house and pleased audience 11.

MERIDEN.—Delevan Opera House: The Great Metropolis to fair business 9. O'Dowd's Neighbors, for the benefit of Montowese Tribe of Red Men, to standing room only 14. The receipts were $650. The Red Men gave each of the ladies of the co. a souvenir tablet, as a remembrance of Montowese Tribe. The Old Homestead to good business 15. Archie Boyd was excellent as Uncle Josh.

NEW LONDON.—Lyceum Theatre: The Old Homestead 13 was welcomed by the largest audience since the opening of the theatre, many being turned away. Co. good. Rice's Evangeline 16 to fair business.

BIRMINGHAM.—Sterling Opera House: Evangeline to a large house 14.

NORWICH.—Broadway Theatre: The Old Homestead to the largest house of the season 14. Archie Boyd as Uncle Josh was capital, and compares not at all unfavorably with Denman Thompson in the part. Evangeline 17 to good business. Strange as it may seem, it was the first time the old burlesque had ever been done in Norwich. So the music, the jokes and familiar business were quite new to a greater part of those present.

DELAWARE.

WILMINGTON.—Grand Opera House: Corsair drew a good sized audience 10. McGibney Family, matinee and evening, 11 to fair houses.—Academy of Music: Cleveland's Colored Minstrels packed the house, top and bottom, 8. The London Gaiety Girls to good business 9-11.

ILLINOIS.

MOLINE.—Wagner's Opera House: Lost in London 7, good business. A Legal Wrong, or Lost in the Tropics 9 to fair business.

SPRINGFIELD.—Chatterton's Opera House: Grimes' Cellar Door was welcomed by a large audience 11, who were well pleased with the specialty work.

LEWISTOWN.—Beagle's Opera House: The Jinglers to a small house 9, owing to the inclemency of the weather.

CHAMPAIGN.—Walker Opera House: Grimes' Cellar Door was presented by a very strong co. to a good-sized audience 9.

DECATUR.—Grand Opera House: Grimes' Cellar Door co. 7 to a fair house. Karl Gardner in Fatherland 11.

STREATOR.—Plumb Opera House: The Fugitive co. 5, poor performance to a small audience.

BLOOMINGTON.—New Grand: Pat Rooney to fair business 8. The Fugitive drew a light house 11.

QUINCY.—Opera House: Russell's City Directory to a packed house 10. The performance was one of the best given here this season.

GALESBURG.—New Auditorium: Maggie Mitchell in Ray 13, large house, and audience well pleased. George C. Stacey in A Royal Pass 16, good advance sale.

OTTAWA.—Sherwood's Opera House: D. K. Higgins in Kidnapped 14 to medium business. Stevens' Dramatic co. remainder of the week.

MORRISON.—Opera House: Byers Sisters' Colored Comedy co. 14 to good business.

ROCKFORD.—Opera House: Stuart Robson presented The Henrietta to a crowded house 11 at advanced prices. Pat Rooney 14 in Pat's Wardrobe to a small house.

LA SALLE.—Zimmermann Opera House: Pat Rooney in Pat's New Wardrobe 11 to a large audience.

PEORIA.—The Grand: Maggie Mitchell 14, good house. George C. Staley in A Royal Pass 15 to fair business. Bobby Gaylor in An Irish Arab to a large audience 16.—Item: Manager Wiley says your correspondent was mistaken about the managers having perfected a plan to combine in booking attractions for this State, but he says they are talking of it, and he hopes with a successful outcome.

INDIANA.

INDIANAPOLIS.—English's Opera House: Sarah Bernhardt in Fedora and La Tosca proved the theatrical event not only of this season but of quite a number of years. The audience was made up of the most intelligent and fashionable citizens, augmented to a great extent by visitors from over the State. That Mme. Bernhardt can hold an American audience (only a few knowing the French language well enough to follow the lines of the play) spellbound is, indeed, the highest compliment that can be paid to her art. Her support was excellent, especially M. Duquesne as Loris in Fedora.—Grand Opera House: Evans and Hoey, the ever-popular comedians, kept large audiences in a constant roar of laughter at this house in A Parlor Match. Mr. Hoey's musical act is one of the funniest on the stage.—Park Theatre: The World Against Her, a melodrama with Agnes Wallace-Villa in the leading role, is a strong play. Good business during the week.

TERRE HAUTE.—Naylor's Opera House: Charles A. Gardner 14 to good business. Honest Hearts and Willing Hands with John L. Sullivan as the star to a large house 14.

FORT WAYNE.—Masonic Temple: Patti Rosa to a small house 7. MacLean and Prescott in Cleopatra had a fair house 8. Barry and Fay in McKenna's Flirtation pleased an immense audience 11.—Items: William Calder will soon relinquish the management of Patti Rosa and return to England to bring out his new drama Fate and Fortune. He will sail May 2. Patti Rosa will be managed by W. O. Wheeler, her present advance man.—The Misses Coogan and Gorman, skirt dancers, formerly with the Babes in the Woods co., joined the Barry and Fay co. 6.

ANDERSON.—Doney Opera House: Frank Jones in Country Cousin 9; Boy Tramp 10; both to good business.—Items: Tabor Opera House will be managed by A. H. Cohefair next season.—H. C. Chapman, manager of the Olympic, is dangerously ill at Logansport with the grip.

LAFAYETTE.—Grand Opera House: Sullivan-Harrison co. to good business 11.

NEW ALBANY.—Opera House: Dark week of 11-18.—Items: W. C. Coup's railroad circus was largely attended 13, 14.—Arthur W. Cole, who was here last with The Runaway Wife co., joined Coup's circus in this city 13. Mr. Cole will especially look after the newspaper work.

COLUMBIA CITY.—Tuttle's Opera House: Ada Rav's Burlesque co. 14 to a fair house. This co. collapsed here and several members of the co. are stranded here. Mead and Della Wermtz, of this co., joined Wallace's Circus at Peru, Ind.

RICHMOND.—Phillips' Opera House: The Kindergarden did a fair business 9.—Grand Opera House: My Jack 13 to an average-sized house.—Personal: Manager J. H. Dobbins, of the Soap Bubble, closed his season and sold the piece. He is now at home here and will start out in a short time to manage Burt Sheppard at the head of a large minstrel co.

PERU.—Embick's Opera House: Water Queen 11 to a good house.

MICHIGAN CITY.—Armory Opera House: Lizzie Evans in The Buckeye 10 to a crowded house.

MADISON.—Grand Opera House: Our Country Cousin 7 to a packed house and delighted audience. Mason and Morgan's Uncle Tom's Cabin 9 to S. R. O. Uncle Hiram 11 to a pleased audience.

LA PORTE.—Hall's Opera House: Alone in London to a fair house; audience well pleased.

COLUMBUS.—Crump's Theatre: Uncle Hiram co. played before a large audience 13, giving a fair performance of that well-known Yankee play.—Item: Mr. Lynn Faulconer, one of the larger stockholders of the Opera House co. at Seymour has been appointed manager of the new house at Seymour.

WASHINGTON.—Opera House: Frank S. Davidson's Musical Comedy co. 6-8. Fair business; good entertainment.

IOWA.

KEOKUK.—Opera House: Vernona Jarbeau in Starlight to good business. Elks' Minstrels (amateur) 7 to a packed house. Russell's Comedians 9 in The City Directory to excellent business. Maggie Mitchell 10 in Ray (her first appearance here in three years) to one of her old time audiences. George C. Stacey in A Royal Pass 14.—Items: Amelia Glover, of the Directory co., made her second appearance here, after a severe illness. Clyde Phillips has left to join the Wallace Circus. This is his third season with that organization.—Business this season at the Opera House, under Mr. Hughes' management, has been excellent, and the class of attractions presented has added to the reputation of the house and its management.—The Dramatic Mirror leads all other dramatic publications here. It is popular alike with professionals and non-professionals. It is always on sale at Lowry's, Clark-Johnson Co.'s and Hotel Keokuk news-stands.

BURLINGTON.—Grand Opera House: Russell's Comedians presented The City Directory to a big house 8. Dan Daly, a late accession to the co., made a great hit as the stage manager, and, with Bessie Cleveland, easily carried off the honors of the evening. Amelia Glover, who had been ill a week or two previous, did not appear until the last act, but in the brief time that she was on the stage succeeded in captivating the audience with her graceful and artistic dancing. Maggie Mitchell in Lorle 11 tested the capacity of the house. Her support was not as good as in past seasons. But Maggie Mitchell is a fixture in the affections of all the old playgoers, and her personality draws the crowd, whatever the character of her support.

DES MOINES.—Grand Opera House: Sharpley's Lyceum Theatre co. week of 6 to good business. Spooner Comedy co. opened week of 11 in Inez to a packed house.—Foster's Opera House: Herrmann did a big business 7. Rhea as Josephine 9 to good business. Bill Nye and A. P. Burbank to a good house and well-pleased audience 10.—Capital City Opera House: Chase and Dickerson's Gaiety co. week of 6 to good business.—Item: E. L. Moore, ex-treasurer of the Grand Opera House, has located at 931 West Fourth Street, Des Moines, Iowa, in the stationary and news business, where The Dramatic Mirror is on sale.

MARSHALLTOWN.—Odeon Theatre: Rhea presented Josephine, Empress of the French 10 to a good house and a most enthusiastic audience.

DUBUQUE.—Grand Opera House: Stuart Robson was greeted with a crowded house. Corinne 9 pleased a good-sized audience. The Clemenceau Case played a return date to poor business.

FT. MADISON.—Opera House: Casey's Troubles to S. R. O. 8. Lillian Kennedy and Mr. Kelcey made a hit and won repeated applause. The co. will close May 15.

OSKALOOSA.—Masonic Opera House: Casey's Troubles 12 drew a good-sized audience.

KANSAS.

PARSONS.—Edwards' Opera House: The Lotus Glee Club gave a benefit performance for the Opera House band and orchestra 12 to light business.

WINFIELD.—Grand Opera House: Eunice Goodrich co. week of 6 to good business.

FORT SCOTT.—Opera House: The Wells-Jeffries Comedy co. opened a week's engagement 13 to a fair house at [illegible].

LEAVENWORTH.—Crawford's Opera House: One of the Bravest 7; A Barrel of Money 8; both to good business. My Aunt Bridget gave a good performance to a large house 13.—Chickering Hall: The Twelfth Infantry Band, under the leadership of Herr R. Greisinger, and stationed at Fort Leavenworth, gave an excellent concert to a large audience 9.

ATCHISON.—Price's Opera House: One of the Bravest to a small audience 9. Goodyear, Elitch and Schilling's Minstrels gave a good performance to a large audience 11.

KENTUCKY.

PARIS.—Grand Opera House: George Wilson's Minstrels 11 to a crowded house; general satisfaction.

BOWLING GREEN.—Potter's Opera House: Edwin Arden in Eagle's Nest 14 to fairly good business. J. Briggs Kirby has leased the Opera House for the ensuing season and will take charge May 1. He has for the past two seasons been connected with the business in the interest of the Potter Brothers.

GEORGETOWN.—Barlow's Opera House: The Boston Orchestral Club, under the management of T. M. Vredenberg, gave a concert here 14 to a crowded house and delighted audience.

MAINE.

PORTLAND.—Lothrop's Theatre: Frohman's Lyceum Theatre co. in The Wife attracted a large and fashionable audience 4 and gave a meritorious performance of this clever comedy. Especially noticeable in the cast were W. F. Clifton's Rutherford, W. A. Sunos' Major Putnam and the charming impersonation of Helen Truman by Miss Tittel. The ladies of the co. were well gowned and fair to look upon, while the stage settings were good, though a trifle the worse for wear. Well cast in the main, and yet lacking some of the essentials, that made the original production here a success. Jim the Penman drew three good-sized audiences 10, 11 at advanced prices. Edwin Travers as Redwood was easily the star, and his clever assumption of the character was clean-cut and artistic. Miss Rial as Nina was most effective and dressed the part finely. Evelyn Hardy was sweet and graceful as Agnes, and Harry Evinge gave a powerful impersonation of Baron Hartfeld. The only weak spot in the piece was the interpretation of the character of Louis Percival, and the lachrymose, Job Trotter-like performance that Hardy Vernon gave this strong part was disagreeable in the extreme. The piece was well staged and most of the strong situations were well worked. Business good. Lothrop's Providence stock co. returned from their travels 14 and presented The Danites for three performances. The piece pleased, and several of the co. deserve mention for their efforts. Justin Page in his masterly impersonation of the Parson, Frank Chace's Chinaman and Gordon Edwards' manly Sandy. Miss M. Veigh was jolly and lively enough as Captain Tommie, and Kate Glassford made a greater hit in male attire than she ever did in woman's skirts. Business was very good, and between the acts the little midget, Princess Ida, introduced some clever specialties, and William Hafford sang several songs.—Items: Bennett and Moulton Opera co. in repertoire at Theatre 20 and week.—Ship Ahoy at City Hall 20, 21 and Gillmore 24, 25.—Manager Le Grand White, of Jim the Penman, has a concise idea of the "Maine law."—Advance Agent Page has been booming the Bennett and Moulton Opera co. 24, 25.—Lothrop's Providence stock co. played the Black Flag and Danites at Rockland 16. This co. close here 18 and will go to the Boston house.—Fayette Welch, supported by Max Freeman, Charles Barringer, Misses Rober and Phillips, are the Fast Day (16) attraction in Pert.—Treasurer Tukesbury, of the Theatre, sustained a sad bereavement 12 in the death of his father, who was one of our city's oldest and most prominent business men.—Mary Howe and the Temple Quartette will appear in the Stockbridge course 15.—Leigh McDowell has recovered from his severe illness and resumed his place with the Providence co.—The Zeffie Tilbury co. are doing a fine business East with As in a Looking Glass, Hoodman Blind, Romeo and Juliet and other plays.—The lodge of Elks here, as it is now conducted, will effectively ostracise many who are anxious to become members of the Order. In a country which recognizes men for the positions they have attained by genius and natural fitness, the social exclusiveness of the organizers of the Elks here is not only snobbish but silly.—The Theatre will be lighted with incandescent lights through the Summer season.—Manager Lothrop intends chartering a large excursion steamer for use in these waters during the Summer.—The Mirror is more widely read and circulated in this State than all the other dramatic papers combined.—Gordon Edwards will have a benefit in Providence, with Damon and Pythias as the bill.

ROCKLAND.—Opera House: Lothrop's stock co. in Damon and Pythias 11. Mr. Edwards as Damon and Mr. Page as Pythias shared equally in well-merited applause. Variety specialties between the acts were very good.—Item: Leigh McDowell, of this co., is ill with pneumonia at Portland, Me.

BANGOR.—Opera House: Zeffie Tilbury opened a week's engagement to a large and appreciative audience 11 in The Silver King. The parts were well performed, and those deserving special mention were Miss Tilbury, Arthur Lewis, Vernon Ramsdell, Ivy Hunt, George Rexford and James F. McDonald.—Item: Mr. Ramsdell, of the Tilbury co., is a Bangor boy. Miss Baldwin, of the same co., has quite a number of friends here.

WATERVILLE.—City Hall: Harry Lindley's Dramatic co. week of 11-18 in repertoire opened to a good house in The Castaways.

BATH.—Columbian Opera House: Lothrop's stock co. 9, 10 in The Golden Giant and Damon and Pythias, the latter under the auspices of the local lodge, to packed houses. The Nettie Morris Equine and Canine Paradox closed a very successful three nights' engagement 8.

MASSACHUSETTS.

HOLYOKE.—Opera House: Mark Murphy in O'Dowd's Neighbors packed the house 6. Mr. Murphy as O'Dowd was very droll and proved his ability in Irish character acting as of yore. Jennie Eddy, the soubrette, was very good. Hattie Barnes sang very pleasantly and responded to several encores. Sam Ryan, as McNab, made an excellent rival to O'Dowd in trying to win the affections of the Widow Reilley, which part was assumed in a captivating manner by Miss Barnes. David Warfield as Honora gave an imitation of Sarah Bernhardt which was very cleverly done. The four Beau Brummels were a little bit unsteady in their singing and did not make much of an impression. Owing to a few things (which were advertised as striking situations) being left out, many in the audience were disappointed with the play. Charles Eastwood gave a perfect imitation of J. K. Emmet and made a hit. Taken all in all the piece is a good one of its kind. Kellar played a return engagement to a light house 10. Some of his feats were new and novel, the larger portion of the performance being the same as on his former visits. Charles Gayler's spectacular drama, Lights and Shadows, was presented to a small audience 11. The play is a good one, full of thrilling incidents and startling sensations. Lambeth's celebrated choir gave a sacred concert to a small but pleased audience 12. The solos by Kate Sherry, Maggie Bowie and Messrs. Vincent and Moir were well rendered.—Items: Hattie Delaro Barnes is to retire from the O'Dowd co. and will join the Casino forces.—Miss Nannie Palmer, of Lights and Shadows co., resigned her position 16, and is at liberty.—The Lights and Shadows co. lay off week of 11-18 and open in Providence, R. I., 21 and week. The managers of O'Dowd's Neighbors expect to make several changes in the cast shortly.—The sewer scene in Lights and Shadows was omitted, as the local managers would not allow them to cut the stage to let the water run. The $2,000 dog in O'Dowd's Neighbors did not materialize, to use a slang phrase, the canine was "out of sight."

FITCHBURG.—Whitney's Opera House: Charles T. Ellis in Casper the Yodler gave a pleasing performance to good business 10. A fair-sized audience greeted The Wife 11.

SALEM.—Mechanics' Hall: Bennett-Moulton Opera co. No. 1 gave Grand Duchess, followed by Black Hussar, Mikado, Beggar Student, Three Black Cloaks, Bohemian Girl, Boccaccio and Madame Favart week ending 11 to large business.

AMESBURY.—Opera House: Thomas' Gaiety co. 9. Small house; co. fair. Alexander Salvini in Three Guardsmen 11; large audience and everybody pleased.—Items: J. W. Mahoney, the Amesbury correspondent of The Mirror, is confined to his residence by illness.—The Clover Club are arranging to give Harry English, an old Amesbury boy, a royal welcome when he appears at the Opera House May 5 with Dear Irish Boy co.

CLINTON.—Gibson's Opera House: Louise Hamilton in The Little Detective 8 and Polly 9; business fair. Miss Hamilton is a clever little actress and was very pleasing in her songs and dances.

SPRINGFIELD.—Gilmore's Opera House: Mark Murphy in O'Dowd's Neighbors to S. R. O. 10. J. C. Stewart in The Fat Men's Club to a small-sized house 11. Kellar gave a very good performance to a pleased audience 13.

MARLBORO.—Marlboro Theatre: Charles T. Ellis and his excellent co. pleased a good audience 11. His singing was a telling feature. The Hustler 12, return date, to a full house. All the favorites were on deck and fun reigned. Ship Ahoy 13 packed the house.

NORTHAMPTON.—Opera House: Kellar gave a fine entertainment 11 to a fair house. The Wife, with a first-class co., did a fair business 14.—Item: Everyone is noticing the illustrations in The Dramatic Mirror, and they never fail to excite favorable comment.

PITTSFIELD.—Academy of Music: J. C. Stewart's Comedy co. in the Fat Men's Club 10 to a good house. Justin Adams' co. presented The Ragpicker's Child 13 to a small house. Mr. and Mrs. Kellar 14 to light business.

WALTHAM.—Park Theatre: The Charity Ball 9 to a good audience. Charles T. Ellis 11 to fair business. The Wife to good business 16.

LOWELL.—Opera House: Margaret Mather as Leah drew a large and fashionable audience 11. George A. Baker's Comic Opera co. week of 11 to big receipts. Marie Dressler is a capital actress besides being a good singer, and made the hit of the engagement.—Music Hall: Sam E. Ryan in The Irishman's Home and Faithful and True week ending 18 to excellent business.

ADAMS.—Opera House: The Ragpicker's Child to a light house 15.

LYNN.—Lynn Theatre: Alexander Salvini 9-11 to light business. Levy's Band gave a matinee 12 to a small house. Stowaway 14, 15 to light business.—Music Hall: Thomas' Burlesque co. to a poor house 17.—Muse: Business good as usual. Manager Cook's benefit at Music Hall 19 promises to be a bumper.

CHELSEA.—Academy of Music: Marie Hubert Frohman, in The Witch, played to the capacity of the house 11, Miss Frohman receiving an ovation. The Stowaway to a fair house 13. Alexander Salvini, with an excellent support, appeared in The Three Guardsmen 14 to a large and enthusiastic audience. Margaret Mather in As You Like It to a fair house 15.

FALL RIVER.—Academy of Music: The Ship Ahoy Opera co. made a big hit 11 and more than pleased the large audience which attended. The work of Frank H. Blair and Edith Murilla is excellent, and they are ably assisted by Addie Cora Reed, Edith Sinclair and Ed. Readway. The chorus is strong. Robert Mantell in Monbars 11, his first appearance here, made a very favorable impression. Charlotte Behrens has improved very much since she was here last. Levy's American Band to a very small audience 13.

NEW BEDFORD.—Opera House: Ship Ahoy to to a very large audience. Levy's Band 11, to a small audience. Robert Mantell in Monbars 13 to a small and very cold audience. The thermometer must have been some distance below the freezing point, as Mr. Mantell's strongest work won him only a feeble encore. When will a New Bedford audience get their minds elevated above a minstrel or a third-rate opera co.?—Liberty Theatre: Thomas' Gaiety co. 13, 14; fair houses.

BROCKTON.—City Theatre: Primrose and West's Minstrels had a good house and gave a fair performance 10. Elsie Leslie in The Prince and Pauper had a fair house and gave entire satisfaction 11. Jules Levy's American Band to a small but very appreciative audience 14. Hands Across the Sea played a return date to a large and enthusiastic audience 15.—Benefits: Frank M. Buckley of this city will have a benefit at the Boston Theatre May 1.—The Brockton Elks will have their first benefit 30.—The City Theatre ushers have secured Lester and Williams for their benefit May 23.

MICHIGAN.

FLINT.—Fenton Hall: Flo Austin's Kentucky B's 11 to a large male audience. The performance was one of the poorest ever witnessed in this city.—Music Hall: William DeShetley's Alone in London 11 pleased a fair-sized audience. The Deshon Opera co. opened 13 for a week in Boccaccio to a crowded house.

PORT HURON.—City Opera House: The Deshon Opera co. week of 6-11 to well filled houses nightly, notwithstanding the rainy weather during half of the week. Frank Deshon is a favorite here. Flo Austin's Kentucky B's appeared to a top heavy house 13. This was the worst co. that appeared here this season, and the audience emphasized their disapproval of the co. by rounds of hisses. There was not a single redeeming feature in the performance.

SAGINAW.—Academy of Music: Evans and Hoey in A Parlor Match 9 to a crowded house.

MUSKEGON.—Opera House: Ida Van Cortland played to good business throughout the week of 6. Lucretia Borgia and The Lady of Lyons drew the largest houses and were the most highly appreciated plays presented by the co.

HILLSDALE.—Sutton's Opera House: Haverly's Uncle Tom's Cabin 14 to fair business.

KALAMAZOO.—Academy of Music: One of the largest and most fashionable audiences of the season witnessed Stuart Robson in The Henrietta 13. The U. S. Marine Band had a packed house 15. The County Fair May 4.—Items: Olive May, of The Henrietta co., has relatives and many friends in this city, who are glad to see her advancing so rapidly in her chosen profession.—Schoolcraft, the home of one of the cornetists of the Marine Band, sent a theatre party of sixty to witness the concert.

MINNESOTA.

MINNEAPOLIS.—Grand Opera House: Mr. Barnes of New York, presented by an excellent co., opened a three nights' engagement at this house 14 before a good audience, who were well pleased with Mr. Gunter's clever dramatization of his widely read novel. The latter half of the week will be filled by Marie Wainwright in her artistic production of Twelfth Night.—The Lyceum: The ever popular Wilbur Opera co. continues drawing good houses, and the first exception to the exhibition of their "standing room only" sign during their present engagement has yet to occur. The elimination of tights from the stage was well illustrated by Manager Wilbur last night in the costuming of the entire chorus in gorgeous "bloomers." A number of the members of the legislature now in session, and into which a bill has been introduced prohibiting the wearing of tights on the stage in Minnesota, were present by special invitation. The Chimes of Normandy was the opera presented, and will run the whole week.—The Bijou: A storm of applause and exclamations of delight broke forth from the audience at the new Bijou Theatre last night (13), when the lights were turned on and disclosed for the first time what a beautiful theatre Mr. Litt had provided for his patrons. Every available nook and corner was filled, and hundreds were turned away, unable to obtain even standing room. The opening exercises were quite formal, Mayor Winston making the opening address. Old gold and pale blue predominate in the decorations, and with the brilliant illumination produces a fine e-

fect. Katie Emmett in Waifs of New York was the opening attraction, and she was well received. The same bill for the week.—THE PEARL: The Pearl presented an unusually good bill last night in Newton Beers in Lost in London. Mr Beers is supported by Marie Wellesley, well known to Minneapolis theatregoers. Owing to the number of other attractions, last night's house was not as good as was deserved. The rest of the week, however, promises to come up to the usual good business of this house.

DULUTH.—TEMPLE OPERA HOUSE: Marie Wainwright in Twelfth Night to a very large and appreciative audience. Of all Shakespeare's comedies, none appeals to a wider general audience than does the history of the heart trials of the tender and gentle Viola, for in no other is there assembled such a wonderful grouping of comic characters as that composed of Sir Toby, Sir Andrew, Malvolio, the clown, and Maria. A careful attention to all the details of a perfect production, coupled with the clever acting of the star and her capable supporting co., went to make up an entertainment that was supremely pleasing in its nature. The costuming was an especially good feature of the play. Miss Wainwright as Viola seemed to place before one as in a clear-cut cameo the maid of Messalina, with all her woes and sorrows, and while not an especially strong actress, she is certainly a very pleasing and charming one. The Sir Toby of William F. Owen, Malvolio of Barton Hill, and Marie of Louise Mulden were especially noticeable and praiseworthy, while the general support was excellent. The honeymoon was presented to a large and enthusiastic house, Miss Wainwright having been called before the curtain several times. The Crystal Slipper 21, 22 to S. R. O. both nights. The Sea King 27.—ITEMS: The McHale bill, to prevent the wearing of tights by women in theatres in Minnesota, is attracting much unfavorable comment throughout the country, and seems to invite a ridicule which could only be evoked by legislation similar to the old Connecticut Blue Laws. Much fun is poked at the Legislature, which threatens to assume censorship of the stage in this peculiar direction, and managers talk bitterly against the grangers or hayseed element in the Legislature, which is the cause of interference in this matter. Many profess to believe that the passing of this law would have the effect of keeping a large number of cos. from entering Minnesota. There are a number of first-class show town in the State, but there is little danger that they will be affected to any great degree by the proposed legislation. Where money is to be had, attractions will easily adapt themselves to existing conditions. In fact, there was an ocular demonstration of what the McHale bill will do for the ballet in Minneapolis on 13. The Wilbur opera co. presented Chimes of Normandy, with every woman in the cast wearing the conventional and not altogether artistic bloomers. A special invitation was extended to the Legislature, and a box reserved for Senator McHale. The Legislature in a body attended the performance of The Crystal Slipper in St. Paul 20, upon invitation of the management, to be able to vote "intelligently" on the bill, which has already passed the Senate.—On May 18, the magnificent new Lyceum Theatre, in Duluth, is to be opened by the Bostonians, provided the theatre is finished according to programme. If the McHale bill passes the Legislature and becomes a law, the opera intended for production on this occasion will have to be considerably modified. Manager Haycock, of the Lyceum, does not appear, however, to be worried over it. He said "I don't believe that it would be enforced if it became law, and if it should be enforced, the cos. would make big money by the advertising they would get."

ST. PAUL.—METROPOLITAN OPERA HOUSE: The Crystal Slipper co. attracted large and appreciative audiences 6-8. Marie Wainwright in Twelfth Night 11, 12 opened to a large house. Miss Wainwright is an ideal Viola, and delighted her auditors by her artistic portrayal of that charming character. Her support is excellent.—GRAND OPERA HOUSE: Katie Emmett and her clever co. presented Waifs of New York to fair houses week of 6-12. A Dark Secret opened a week's engagement 12 to a big house. The co. is a good one, and gave the piece a creditable presentation. The realistic effects and fine scenery delighted the audience, and the great tank scene of the Henley regatta evoked storms of applause. One of the Bravest 13-25.—OLYMPIC THEATRE: The California Meteors presented a good bill to fair houses week of 6-11. Specialties very good, and co. fair. Eva Hart's Spectacular Burlesque co. 12-18 to good business.

MISSISSIPPI.

JACKSON.—ROBINSON'S OPERA HOUSE: Clemenceau Case (Laura Biggar) to a large and well-pleased audience 7.

MERIDIAN.—GRAND OPERA HOUSE: Lillian Lewis presented Credit Lorraine to a poor house 4. Marie Greenwood gave The Mascotte, The Hermit and Billie Taylor 6-8 to good houses.

VICKSBURG.—OPERA HOUSE: Clemenceau Case Laura Biggar to S. R. O. 7. Audience exclusively of the male persuasion.

MISSOURI.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE: Vernona Jarbeau, well supported, drew fair houses 6, 7. A Barrel of Money 8, and McCarthy's One of the Bravest 10, 11, filled out the week.—BIJOU THEATRE: A burlesque troupe, headed by Fay Thompson, drew fair houses 9, 10.

CAPE GIRARDEAU.—MASONIC OPERA HOUSE: The De Witt Comedy co., which was organized here, made their first appearance 20 to a full house.

SEDALIA.—WOOD'S OPERA HOUSE: The Boston Ideal Banjo and Mandolin Club gave a delightful concert to a small audience 11.

HANNIBAL.—PARK OPERA HOUSE: Maggie Mitchell in Lorle 9 to a large house. Russell's comedians in the City Directory 11 to big business.

LOUISIANA.—BURNETT OPERA HOUSE: George C. Staley, supported by an excellent co., presented A Royal Pass 11 to a fair house and well-pleased audience.

MONTANA.

HELENA.—MING'S OPERA HOUSE: W. J. Gilmore's Sea King to good business 7, 8. Richard and Pringle's Colored Minstrels 10, 11, light business. Co. good.

ANACONDA.—EVANS' OPERA HOUSE: The Sea King (Gilmore's) to good business 9.

NEBRASKA.

LINCOLN.—FUNKE'S OPERA HOUSE: Jarbeau 8 to good business. Little Nugget to a small house 9. Bill Nye and A. P. Burbank 11 to a small house. Mr. Nye gave practically the same "talk" that he has given here on two other occasions.

FREMONT.—OPERA HOUSE: Vernona Jarbeau in Starlight to a good but somewhat dissatisfied audience 3. Payton Comedy co. opened a week's engagement 12 in repertoire.

OMAHA.—OPERA HOUSE: Herrmann amused large audiences 8, 9. Vernona Jarbeau 10-12 to fair business. Hallen and Hart attracted the usual large audiences 13.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL: Elsie Leslie in The Prince and Pauper to a fair-sized audience 10.

CONCORD.—WHITE'S OPERA HOUSE: Over 1,000 people greeted The Hustler 6 and pronounced it the best comedy of the season. Primrose and West's Minstrels to a full house 14. My Girl and My Mother-in-Law 15 to a poor house.—ITEMS: John W. Drew, manager of the Hanlon-Voltet-Martinetti co., visited his old home in this city last week. Blanche Slader, who died in New York on the 9th, was born here.

NEW JERSEY.

ELIZABETH.—TEMPLE OPERA HOUSE: Peck's Bad Boy co. (Heath's) gave a very acceptable performance to large houses matinee and evening 11. The Corsair to a fair house 13.

ORANGE.—MUSIC HALL: Shenandoah co. No. 2 had a large house 7. The performance given was uniformly good without any features calling for special comment.—TEMPERANCE HALL: An amateur performance of Caste for the benefit of a local charity was given 6. The characters were thus assigned: George D'Alroy, A. Bright; Captain Hawtree, A. H. Matthews; Eccles, W. Jennings; Sam Gerridge, G. Bright; Dixon, D. H. Tait; Esther, Florence Magovern; Polly, E. L. Cogan; Marquise, C. A. Condit. Considerable ability was shown by Mr. Bright and the ladies of the cast. Mr. Matthews' Hawtree was marred with an assumed drawl; but otherwise his work was fair. The Eccles of Mr. Dunning showed no conception of the part and detracted much from the production.

HOBOKEN.—H. R. JACOBS' THEATRE: A Fair Rebel was presented 13-15 to light houses. The cast was well chosen and the piece well staged. Fanny Gillette—in the title role—gave satisfaction, as did E. R. Mawson, J. P. Keefe, W. J. Brooks, W. D. Ingram, J. F. Ryan, Leslie Tillson and Belle Buckline. Ullie Akerstrom as Annette, the Dancing Girl, 16, 17, and A Little Busybody 18 also drew light houses. Co. good. Alvin Joslin 20-22.—CHRISTIE'S THEATRE: An excellent vaudeville co. was the attraction 13-18 to medium attendance. The following specialists were billed: Woods and Mack, Billy Moore, the Williams, the three Livingstones, Mav Lawrence, Star Twin Sisters and Mabel Hart. Next week another house co.—ITEMS: A Fair Rebel plays a Summer engagement in New York.—Billy Moore joins his partner, Vivian, this week.

TRENTON.—TAYLOR OPERA HOUSE: Wallick's Cattle King 11 to a top-heavy house. The Corsair was presented 21, and gave a bright and attractive performance. Leslie Cossin in Ten Nights in a Bar-Room 18, 19 to good houses.

ATLANTIC CITY.—GRAND OPERA HOUSE: Shiloh 14, 15 to large audiences.

NEW YORK.

HARLEM.—HARLEM OPERA HOUSE: James O'Neill in The Dead Heart and Monte Cristo played to rather light business week ending 18. Mr. O'Neill's work, though lacking in finesse, and at times strained and unnatural, is, upon the whole, effective. His support is unusually weak. Agnes Huntington 20-22.—COLUMBUS THEATRE: J. K. Emmet in Uncle Joe played to fair sized houses week ending 18. It is only Mr. Emmet's wonderful personality that could possibly make this *pot pourri* of absurdities and incongruities at all bearable. The various characters were in competent hands. Rose Coghlan week of 20-25.

ALBANY.—LELAND: The Hustler afternoon and evening 11, to large audiences. The piece is weak, even for its class of hodge-podge. E. H. Sothern in The Maister of Woodbarrow 21, 22, followed by Levy and his band, for one night, with Alexander Salvini during the remainder of the week.—ALBANY: After Dark was presented 13-18, and drew very fairly. Tony Pastor 20-22.—ITEMS: Xaver Scharwenka gave a recital at Germain Hall 14, attracting a large audience, and creating much enthusiasm by his masterly playing.—The county had a fair business with the Fanchon Burlesque co., and is succeeded by Mav Howard's co.—Goodwin in The Nominee will be the attraction for the benefit of the local lodge of Elks. Tickets are selling rapidly for Manager Ormond H. Butler's benefit, May 8, when A Texas Steer will be presented. The local theatrical community is somewhat stirred up at the prospect of being obliged to pay higher license fees.

BUFFALO.—STAR THEATRE: Louis Harrison in Pearl of Pekin 16-18. Large and well-pleased audiences.—CORINNE LYCEUM: Dangers of a Great City had its fourth presentation 25. The play is a decided success, as the frequent applause of the large audience present fully testified. Charles M. Hayne as Doc Knickelby was excellent. Frank Evans in The Runaway Wife remainder of week, to crowded houses. The acting of Mr. Evans won him several recalls.—COURT STREET THEATRE: Lilly Clay's Gaiety co. played to the capacity of the house week of 13-18.—ITEM: Dan McCarthy, of True Irish Hearts co., who has been stopping in this city for the past few days on account of the illness of his child, expects to join the co. at Carbondale.

AMSTERDAM.—OPERA HOUSE: Fitzpatrick's Spectacular Rip Van Winkle failed to please a small audience 2. Kellar, on his return, 13, drew a larger and better pleased audience than on his first visit, just two months before.

ELMIRA.—OPERA HOUSE: Mattie Vickers in Edelweiss 21 to small business. Twelve Temptations to large business 22; performance excellent.—MADISON AVENUE THEATRE: True Irish Hearts 14 to good business; performance good.—ITEMS: During the performance of Shenandoah 4, Oscar Eagle, a member of the Elmira Lodge, B. P. O. E., was presented with a basket of flowers.—John D. Walsh, of the Lost in New York co., was presented with an elegant silver-handled umbrella 7 by the same lodge.—Frank D. Pratt, of this city, has resigned as local manager of the Madison Avenue Theatre, to accept a position as advance agent for Jules Levy's Band. William Hollis, contortionist, of this city, will leave 20 to accept an engagement with Bob Hunting's Circus, opening at New Castle, Pa., 24.

BINGHAMTON.—OPERA HOUSE: Mattie Vickers in Edelweiss 21 to a comparatively small house. McKee Rankin in The Canuck 23, canceled. James Reilly in The Broom Maker 24, passed quite a large house. Mr. Reilly was well received with his songs, as was also the lady who played Madame Vanderburg.

UTICA.—OPERA HOUSE: Held by the Enemy was presented before a fair-sized audience 4. Mattie Vickers in Jacquine 21; Kellar, 22; both to fair audiences.—MECHANIC'S HALL: Turner's Gaiety co. week of 22.

ROCHESTER.—LYCEUM THEATRE: The Pearl of Pekin attracted good-sized audiences 13-15.—ACADEMY: Gus Hill's Novelty troupe pleased large houses during the week closing 18. A first-class co. After Dark week of 20.—BIJOU THEATRE: The American Specialty co., assisted by James Owen O'Conor, to good business week ending 18. Mr. O'Conor was nightly greeted by his admirers with the *acme* of enthusiasm.

SARATOGA SPRINGS.—GOSSIP: Supervisor Ostrander has made some needed improvements in the Town Hall. All the dressing-rooms have been newly painted, kalsomined and carpeted. The auditorium is now lighted by electric lights.—Paul Rubens, musical composer, spent a few hours in town 11.

PORT JERVIS.—LEA'S OPERA HOUSE: The Miner's Trust 13 to light business. Evangeline 21 to one of the largest houses of the season. James Reilly in The Broom-Maker 24 to a good house.—GOSSIP: Richard Harlow, of Rice's Evangeline co., had one of his trunks burned while in the baggage car on the way from Wilkesbarre to this city. The leading lady of The Broom-Maker co. was ill with the grip, and her role was filled by Miss Leland.

GENEVA.—LINDEN OPERA HOUSE: Daniel Frohman's Lyceum co. in The Wife to one of the largest houses of the season 7. Daniel Chandon, the leading man, was suffering from a severe cold. Nevertheless he and Maud Odell received an ovation. The large audience testified their appreciation of Manager Codington's efforts in securing so good an attraction by requesting him to secure a return date.—ITEM: The new Opera House project seems to have taken a tangible shape. A stock co. has been formed with $50,000 capital, and it is to be hoped that ere long Geneva will have a first-class theatre.

JAMESTOWN.—ALLEN'S OPERA HOUSE: Thomas E. Shea, supported by a good co., drew large houses at popular prices week of 6.

SYRACUSE.—H. R. JACOBS' OPERA HOUSE: P. F. Baker 13-18 to good business. Charles E. Verner and Tony Pastor divide the week of 20.—WIETING OPERA HOUSE: George Thatcher's Minstrels to a packed house 10.—STANDARD THEATRE: Steve O'Donnell's Athletic comb. 13-18 to good attendance.

JOHNSTOWN.—GRAND OPERA HOUSE: The Wife to a fashionable audience 14.

CORTLAND.—OPERA HOUSE: Pat Maloney's Comedy co. 1 to good business.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Shenandoah was presented 14 to the capacity of the house, and roused the large audience to great enthusiasm. Brass Monkey 16.

LYONS.—MEMORIAL HALL: Mattie Vickers in Jacquine 14 for the benefit of Active Hose Company No. 4. Large and enthusiastic audience.

WELLSVILLE.—BALDWIN'S THEATRE: Daniel Frohman's The Wife co. to a large and fashionable audience 9.

ALBION.—NEW GRAND OPERA HOUSE: Tony Farrell presented The Irish Corporal to a large and pleased audience 14.

PENN YAN.—SHEPARD OPERA HOUSE: Mattie Vickers 13, fine performance to good business.

OLEAN.—OPERA HOUSE: The May Henderson co. week of 13 in Shamrock and Rose, The Child Stealer, Fanchon, Escaped from the Law, Nugget Nell, Venus, or the Fatal Ring, all to very good business.

AUBURN.—BOWEN OPERA HOUSE: Irish Corporal to a fair house 13. Waite's Comedy co. opened a week's engagement 15, and to drawing good houses.

CANASTOTA.—BIJOU OPERA HOUSE: Our Ward to poor business 11, performance satisfactory.

OSWEGO.—ACADEMY OF MUSIC: Fisher's Cold Day seemed to please a fair house 12.

WATERLOO.—ACADEMY OF MUSIC: Millhaupt's Musical Comedy co. in Our German Ward to good business 4. Fisher's Cold Day 20, to a large and delighted audience.

COHOES.—OPERA HOUSE: Peck's Bad Boy 7, to fair business.—CITY THEATRE: P. F. Baker in Bismarck to a fair house 21.

MATTEAWAN.—DIBBLE OPERA HOUSE: Clemenceau Case (Blanche Curtiss) 13 to fair business. W. S. Cleveland's Minstrels 17.

LOCKPORT.—HODGE OPERA HOUSE: The Wife 11, heavy rains and a light house.

NORWICH.—BURR OPERA HOUSE: Pat Maloney and co. to a fair house 13.

WATERTOWN.—CITY OPERA HOUSE: Our Mamma 13.—A Cold Day 16, both to good business.

GOUVERNEUR.—OPERA HOUSE: Our Melody 14, good house. Unsatisfactory performance.

NORTH CAROLINA.

ASHEVILLE.—GRAND OPERA HOUSE: New York Theatre co. 8-11, good performances to small business. Emma Abbott Associate Artists 13, delighted very large and select audiences with their operatic selections.

NORTH DAKOTA.

BISMARCK.—ATHENÆUM: The Boston Comic Opera co. in La Mascotte and Erminie to good business 1, 2.—Ole Olson 6, fair business.

OHIO.

COLUMBUS.—GRAND OPERA HOUSE: National has closed 21 after a successful week. The Spider and Fly opened 22 and business so far has been good, in fact much better than the performance.—METROPOLITAN OPERA HOUSE: George Wilson's Minstrels to a fair house.—Music Hall: Sousa's band, supported by a good co., appeared in repertoire 13, to business that ranged from fair to light. The Arions gave a successful concert to a full house 21.—PARK THEATRE: The Two Johns 20-22 had good houses. This week the Nelson specialty co. is the attraction and they are giving a good show to fair business. The clever work of the Nelson Family is worthy of mention.—BIJOU THEATRE: Specialty and Pantomime to good business week of 13-18.

DAYTON.—THE GRAND: John L. Sullivan 13 in Honest Hearts and Willing Hands drew a large audience. The performance was, indeed a comedy, and Sullivan made several hits in the sparring scene.—George Wilson's Minstrels to medium business 14 giving an indifferent performance.—THE PARK: Charles A. Loder in Hilarity 13-18 has turned people away nightly.—Williams and Orr's Meteors fill in the week.—CITY: The Dayton Lodge of Elks want a first-class attraction for their benefit.—Manager Larry H. Reist, of the Grand and the Park, is in Bloomington attending the Barnhardt performances at Indianapolis.

ZANESVILLE.—SCHULTZ' OPERA HOUSE: The Arions (local amateurs) presented the Beggar Student 13, 14 to 850 with the following cast: Musa Tanner, Ida Thomas Cox, Garnet Dimmick, J. Cox, Theodore M. Barsh, W. B. Parr, C. T. Shryock, Hiram Waller, George Palmer, S. H. Johns and Charles Geis. The opera was produced under the able direction of Charles Cox. Charles Geis, Garnet Dimmick and Mrs. Cox are deserving of special mention. The orchestra was composed largely of members of Sells Brothers' Circus Band, which is here rehearsing preparatory to the opening of its season.

UPPER SANDUSKY.—OPERA HOUSE: Lizzie Evans in The Buckeye to good business 7.—The Fast Mail to big business. Decidedly the most scenic effect ever seen here. Maude Granger in Inherited to a large and appreciative audience. This was undoubtedly the dramatic treat of the season.

BELLEFONTAINE.—GRAND OPERA HOUSE: Little Nugget to a fair house; good performance.—Laura McManis, the whistler, gave a very pleasing concert to poor business.—Frank Jones in Country Cousin to fair business 21; general satisfaction.

MANSFIELD.—MEMORIAL OPERA HOUSE: Lewis Morrison in Faust drew a good sized house. The Hoosier boy orator Master Irvine Steinmetz, had a small audience 7.—For a child six years old he has wonderful elocutionary power. His subject was "The Inequality of the People." A Pair of Jacks 9, was greeted by a large audience.

TOLEDO.—WHEELER OPERA HOUSE: The McLean Prescott comb. 7-11, to fair houses. Both made many friends here by their careful, earnest acting, and the manner in which their productions were staged. Maude Granger in Inherited and The Circle to good business.—PEOPLE'S: Out of Sight opened to good business 13; good specialty people. Ivy Leaf week of 20.

IRONTON.—MARCUS' OPERA HOUSE: The Standard Theatre co. played to very good business week of 6.

EAST LIVERPOOL.—OPERA HOUSE: He, She, Him, Her 7, good business.—The Fall of Atlanta 9, 10 by home talent filled the house nightly.

PORTSMOUTH.—GRAND OPERA HOUSE: Dramatic entertainment 9 to a full house.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE: Only a Farmer's Daughter 13 to a light house.

POMEROY.—OPERA HOUSE: Miss C. D. Norris, of Athens, formerly with the Boston Ideal Opera co., and Mr. Robert Kane, the past season with Gilbert Opera co., assisted by Athens amateurs, successfully presented Chimes of Normandy 9. Robert Kane will shortly take out a co. of his own.

FINDLAY.—TURNER OPERA HOUSE: Maude Granger 11, return engagement in The Circle to a crowded house.—DAVIS OPERA HOUSE: Barry and Fay in McKenna's Flirtation 9 to a large and delighted audience.

MIDDLETOWN.—BUSH OPERA HOUSE: Little Nugget 6 to good business.—Kindergarden 10 to a full house.

MARION.—MUSIC HALL: Howorth's Hibernica to light business 11.

CANTON.—THE GRAND: Nelson's Great World comb. 7-11 to fair business.—James Whitcomb Riley 14 to a crowded house.—Mme. Janauschek in Meg Merrilies pleased a large audience.—SCHAEFER'S OPERA HOUSE: Wild Oats to fair business 10.

ALLIANCE.—CORNAGE'S OPERA HOUSE: Mme. Janauschek in Meg Merrilies 14 to a good house and appreciative audience.

SANDUSKY.—HEIDELBERG OPERA HOUSE: A Pair of Jacks 7.—Fakir 10. Both pleased to well pleased and fair-sized audiences.—Frank Mayo in Davy Crockett 13 to good business.

OREGON.

PORTLAND.—MARQUAM GRAND OPERA HOUSE: Willard Spenser's Little Tycoon week ending 4; fair business. Will Mandeville, Neil O'Brien, Joseph Mealey, Ethel Cave, Jennie Goldthwaite and Alice Bonnet were well received.—COMBRAY'S NEW THEATRE: Abbreviated interpretations of Our Country Cousin and Muldoon's Picnic drew well week ending 5 to packed houses. Charles M. Gray and Laura Alberta, in the former, and John E. Dennehy and Maurice L. Burns, in the latter, were largely responsible for the success of the week. Also the Marvelles, as an interlude in the Picnic, with excellent exhibitions of eccentric gymnastics.—The Specialty Hall has been well filled, Smith and Ellis, specialties; Rolah, acrobatics; Dot and Cunningham, comedians; Merrill and Ward, specialists, and Troselli, wire-walking artist, are the stars.—THEATRE COMIQUE: Park Theatre co. opened under the new management of Ed. Gardner, previously with J. W. Tillotson's Lyceum co., to fair business. Specialty people met with entire success. The co. is to remain for an indefinite time.—The stock co. selected for the Baker Theatre, Portland, Or., is as follows: Leading man, Frederick Bond; leading lady, Ethel Jones; juvenile man, Frank Bacon; juvenile lady, Miss Lizzie Evans; character man, Frank Mayo; character lady, Miss Rose Eytinge; heavy man, Arthur Lewis; comedian, A. W. Crampton; comedian, A. H. Hopper; comedienne, Miss Kate Denin Wells; soubrette, Miss Rose Eytinge; general business, Miss Amy Stone; general business, Miss Lizzie Evans; general business, Miss Ethel Jones; general business, Miss Lizzie Evans; general business, Miss Amy Stone

tion. Miss Bell, who is a Providence lady, received elegant floral tributes from her friends. Poor Jonathan 20 for three nights, followed by Prince and Pauper 23-25. —THE GAIETY: Frank Daniels, with his jolly co. of comedians and pretty girls, opened here 13 for the week, and are filling the house nightly. Bessie Sanson fairly divided the honors with Mr. Daniels. Jim the Penman 20.

NEWPORT.—OPERA HOUSE: Robert Mantell in Monbars, for the third annual benefit of Newport Lodge of Elks, drew a large and fashionable audience 14. This was Mr. Mantell's first appearance here, and he made a most favorable impression. He has surrounded himself with an excellent co., and to Charlotte Behrens too much praise cannot be awarded. It is the universal opinion of the press and people that, without exception, it was the finest dramatic production witnessed in Newport in many years. James O'Neill, booked in The Dead Heart, canceled.

PAWTUCKET.—MUSIC HALL: Annie Pixley in The Deacon's Daughter 20 to a very large house. While we do not believe in the improbabilities of this play, it must be said that the star pleased the audience with her personality. Ship Ahoy co. No. 1 21 to a fair house, and gave a good performance. Mention should be made of Frank B. Blair as Col. Mulberry.

TENNESSEE.

CLARKSVILLE.—ELDER'S OPERA HOUSE: Gibney, Gordon and Gibney's co. commenced a week's engagement 13 to good business.

BRISTOL.—HARMELING OPERA HOUSE: Emma Abbott Opera co. 10 gave an artistic performance to a small audience.

COLUMBIA.—GRAND OPERA HOUSE: Schubert Quartette 10 to fair business.

MEMPHIS.—THE GRAND: Prof. J. Randall Brown, the well-known mind reader, amused and astonished a fair audience 13.—THE LYCEUM: The Two Old Cronies drew a large house and afforded plenty of laughter. The engagement is for three nights, and as it is the only drawing card for race week the co. will do a good business.—NEW MEMPHIS: Blind Tom 14-16.

TEXAS.

FORT WORTH.—GREENWALL'S OPERA HOUSE: Katie Putnam, supported by a first-class co., presented Love Finds a Way 9, matinee and night, to full houses.—ITEMS: Joseph T. Berry, formerly advance agent for Katie Putnam, came up from San Antonio and spent the day with the Putnam co. He is very much improved in health, and is anxious to get in harness again.—H. B. Emery attends to the front part of the house, having given up acting altogether.

MARSHALL.—OPERA HOUSE: The Paymaster to good business 7.

DALLAS.—OPERA HOUSE: Katie Putnam in Honor Bound and Old Curiosity Shop to good business 11, 12.—ITEM: George Robinson, manager of the Oak Cliff Summer Theatre, has returned from the East, and has engaged the Conried Opera co. for a period of thirteen weeks, commencing June 7.

HILLSBORO.—ROSE'S OPERA HOUSE: Stuttz' Bastile co. week ending 11 to good business.—ITEM: G. G. Stuttz was forty-nine years old 8. He was born in Windsor, Can., in 1842, and made his début in 1858 at the Town Hall, Windsor, in Hamlet. He was next seen in Detroit, Mich., as Beauseant in the Lady of Lyons. Mr. Stuttz' professional career has been continuous, having during his thirty-four years of stage life appeared over 4,250 times before the footlights. He still has all the vigor of youth, and on the stage looks like a boy of twenty. He will summer at Corpus Christi, Tex., the beautiful city on the Gulf of Mexico.

SAN ANTONIO.—GRAND OPERA HOUSE: Katie Putnam 5, 6 to large business.—ITEMS: Katie Putnam 6 in Old Curiosity Shop for the benefit of her old manager, Joseph F. Berry, now the assistant manager of the Grand, drew one of the largest audiences that ever assembled at the Grand. Receipts over $1,000.

WACO.—GARLAND OPERA HOUSE: The season closed 8 with Katie Putnam in Love Finds a Way to a packed house.—ITEMS: The so-called new Opera House which was to have been built is off from what I can learn. The Garland still reigns supreme, with most of the best cos. booked for next season.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE: The Home Dramatic Club presented A Messenger from Jarvis Section 6, 7 to large houses. J. C. Lewis in Si Plunkard to a $400 house 9. The show is the veriest trash. The Spanish Mandolin and Guitar Club, consisting of forty ladies and forty gentlemen, all in uniform, and each playing an instrument, gave a concert and ball 10 to the capacity of the house. This organization is destined to be one of the most novel and noted of any similar one in the country.—ITEM: The Franklin Avenue does a steadily fair business six nights a week. They presented Arrah-na-Pogue last week, but announce that hereafter they will give a specialty bill only.—Wonderland continues to draw large crowds. It is proving a bonanza for Mr. Sackett.

VERMONT.

RUTLAND.—OPERA HOUSE: My Girl and My Mother-in-Law to a large audience 8. The Charity Ball to a fair audience 10.

BARRE.—OPERA HOUSE: My Girl and My Mother-in-Law 10 to poor business. The play is Misfits under another name. Co. is of the barnstorming class. Barlow Brothers 3; small house.—ITEMS: H. L. Averill and Co. have succeeded in driving several piratical cos. out of this section. They have booked The Old Homestead for May 1 and Gertrude Norman for a period of two months.—The Opera House is to be supplied with electric lights.—Averill and Co. have secured J. Callaghan, formerly of Guy Brothers, for an assistant manager of this circuit.

BURLINGTON.—HOWARD OPERA HOUSE: Daniel Frohman's co. in The Charity Ball 21 drew a large audience and gave entire satisfaction. Barlow Brothers' Minstrels 23 to fair business.

VIRGINIA.

PETERSBURG.—ACADEMY OF MUSIC: The Corsair pleased a fair audience 9.

STAUNTON.—OPERA HOUSE: Robert McWade played Rip Van Winkle to a poor house 13. Mr. McWade is very good as the classic vagabond hero of the Catskills.

RICHMOND.—RICHMOND THEATRE: Julia Marlowe 13-15 to large and fashionable houses at each performance.—MOZART'S ACADEMY OF MUSIC: Cleveland's Colored Minstrels 22.

WASHINGTON.

SEATTLE.—OPERA HOUSE: Daniel Sully in The Millionaire 5, 7 did a good business. Gilbert and Sullivan's comic opera Iolanthe was presented by the Seattle Operatic Society (amateurs) 5-9.

CORDRAY'S THEATRE: Two Orphans to the usual good business. Mamie Gilroy was very good in Kate Claxton's great role of Louise, the blind girl. Mr. Clements was excellent as the Chevalier de Vandray. S. Phileo's attitudinizing ruined the part of Count de Linière as it does everything he attempts. Lights o' London next.—CORDRAY'S AUDITORIUM: The Zarros, magicians, the Lavells, gymnastic specialties and Sylvester, contortionist, Al Newton, etc., were the features last week.—ITEMS: John Cott's Casino on Lake Washington has opened for the Summer. Variety entertainments are given every Sunday afternoon. The Madison Street Pavilion opened last Sunday. Concerts and specialty entertainments will be given every Suday during the Summer.—T. L. Griffith Banking Co. announce that their eliminaries are all arranged and we are to have a new opera house at once. Capital stock of $200,000 has been subscribed. A site has been secured on the northeast corner of Third and Cherry streets, 120 feet square and plans by an eminent New York architect have been practically accepted. Work will begin at once and it is expected that the theatre will be ready for occupancy before the next holiday season. The business part of the building will be finished later and is expected to be one of the most artistic structures on the Coast. The theatre proper will be second to none, special attention being given to all the modern improvements in both auditorium, stage and stage conveniences. J. W. Hanna is one of the leading promoters of the enterprise and will, no doubt, be its manager.—Opera House schemes without number have vanished into thin air during the past year, but your correspondent has every reason to think that this one will materialize. Certainly a city of 50,000 intelligent people ought to support one first class playhouse, and Seattle will do so liberally when the opportunity is given.

SPOKANE FALLS.—AUDITORIUM: Daniel Sully 6, 7 in The Millionaire; John Dillon 10, 11 in Wanted the Earth; both to paying business.

TACOMA.—TACOMA THEATRE: Frederick Warde and Mrs. D. P. Bowers for four nights ending 2 to fair business. Daniel Sully in The Millionaire 3, 4 to medium houses.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE: Louis James 10, 11 in Othello and Macbeth; rather light business. County Fair 13, 14; clever co. and good business.—GRAND OPERA HOUSE: Emma Frank's co. 10 in Only a Farmer's Daughter; business poor. William's and Orr's Meteors 13-15; good vaudeville performance and splendid business.

PARKERSBURG.—ACADEMY OF MUSIC: Mme. Janauschek in Lady Macbeth to a small but select audience 8. The Sawtelle Comedy co. opened in Unknown 13 to good business.—ITEM: Parkersburg can now boast of a full-fledged lodge of B. P. O. E. in good standing (as it has not been in existence long enough to get bad). The instituting exercises, under the charge of District Deputy C. R. Tracey and a delegation from the Wheeling Lodge, began 10, and lasted until Sunday, during which time forty-one pale-faced victims rode the fiery untamed goat. Saturday night the banquet was held at the Commercial Hotel, and was the most elaborate spread of the season. The lodge will be known as the Parkersburg Lodge, 108, B. P. O. E. The officers elected are as follows: Exalted Ruler, George W. Ross; Esteemed Leading Knight, Major J. L. Simpson; Esteemed Loyal Knight, Colonel A. J. Smith; Esteemed Lecturing Knight, Mayor G. B. Gibbens; Secretary, Henry F. Tully; Treasurer, W. Percy Smith; Tyler, John Mortimer; Esquire, Robert Smith; Chaplain, George G. Campbell; Inner Guard, Rolla Camden.

WISCONSIN.

MILWAUKEE.—DAVIDSON: Mr. Barnes of New York 9-11 attracted fair-sized audiences. James Neill as Mr. Barnes gave an intelligent interpretation of the part. May Wheeler as Marina and Emma Field as Enid were excellent in their parts. Superba began a week's engagement 12. Like all former productions of the Hanlons' it is a most complete spectacular, the trick scenery and transformations being skilfully handled.—ACADEMY: Lizzie Evans 12 in Fogg's Ferry to a fair house. The Lilliputians opened a return engagement 12, to a large and appreciative audience.—BIJOU: Charles McCarthy's realistic fire play One of the Bravest, week of 13 to light business. The piece is well presented, and gave entire satisfaction.—STANDARD: The Irish Exile 13 to a fair house.—ITEMS: Edwin Warner, without whom a Hanlon production would be incomplete, will sail for Europe May 15 for recreation and rest. He will be accompanied by his wife and after a short stay will return to superintend the many improvements and novelties to be introduced in Superba next season.—Manager Litt and Sol Litt were in Minneapolis 13 at the opening of the Bijou which, from all accounts, was a most successful one.—C. P. Salisbury, late of the Oshkosh *Northwestern*, has been appointed press agent of the Davidson.

MADISON.—FULLER OPERA HOUSE: The Limited Mail to a good house 8. The realistic scenic effects were well received. Stuart Robson and his excellent co. in The Henrietta 9 to the most fashionable and best pleased audience of the season. The receipts were nearly $2,000.—ITEM: Your correspondent has just returned from a delightful concerting trip with the University of Wisconsin Glee and Banjo Clubs. Had the pleasure of meeting Mr. Harry H. Lemont, THE MIRROR correspondent at Duluth, Minn. The popular treasurer of the new Lacrosse Theatre, Mr. W. F. Molitor, was also one of our party.

JANESVILLE.—MYERS' GRAND: Money Mad 6, 7; Limited Mail 9, 10, Inshavogue 13; all to good business.—LAFFIN'S OPERA HOUSE: May Bretonne in a return week's engagement to good business.

RACINE.—BELLE CITY OPERA HOUSE: Mr. Barnes of New York 8 to fair business. Money Mad 10, to moderate business; good co. and excellent performance.

APPLETON.—OPERA HOUSE: Ragan's Illustrated Lectures 6, 7 to very fair houses.

POND DU LAC.—CRESCENT OPERA HOUSE: Buchanan's Comedy co. 8-11; fair houses. Abbie Carrington Opera co. 13 in Rose of Castile to a $400 house, notwithstanding a heavy rain storm prevailed during the early part of the evening. Audience pleased.

BELOIT.—GOODWIN'S OPERA HOUSE: Royce and Lansing co. in Tom's Vacation 14 to a fair house. Clever co.

WYOMING.

CHEYENNE.—NEW OPERA HOUSE: Roland Reed in Lend Me Your Wife was greeted with a large and fashionable audience.—ITEM: Manager Rhodes has adopted for all first-class attractions a standard price for seats of $1 and $1.50.

CANADA.

HALIFAX.—ACADEMY OF MUSIC: Grau's Opera co. gave three fair performances of Fra Diavolo to fair business, and three excellent performances of Erminie to large audiences during their second week, commencing 6. Marie Bell made a very favorable impression in both operas, and Marie Laurens continues her success with her solos. Mountjoy Walker is about the best Jacques Strop ever seen here, and Maurice Hegeman is excellent as the Count. Ada Bernard was very good as Captain Pastelle. Owing to the success of their engagement, they will remain ten days longer, giving Chimes of Normandy, Olivette and repeating their repertoire. The co. will leave 24 for New York, where they reorganize and proceed to Charleston, S. C., playing there for eight weeks, after which they will go to Cape May for a Summer engagement. They may play a Summer engagement here next September.

ST. THOMAS.—OPERA HOUSE: Gorton's Minstrels 6 to a good house. This co. lacks good solo vocalists. Dan McCarthy presented True Irish Hearts 7 to S. R. O. Annie L. Singleton, the eleven-year-old pianist, appeared in concert 10 before a small audience. The child rendered a long programme of classical music from memory, with a great deal of expression, displaying good technique and a firm touch. She has a brilliant future before her.—ITEMS: The manager of True Irish Hearts was so well pleased with the reception given to his co. that he announced from the stage that two new Irish dramas under his management would be produced at this house during the ensuing season.—Gorton's Minstrels have been on the road for ninety consecutive weeks, and expect to close about June. They report good business.

HAMILTON.—GRAND OPERA HOUSE: Dan McCarthy's True Irish Hearts co. 8. The house was large, though a little top-heavy. Big houses greeted George Thatcher and his minstrels 10 and matinee. Very pleasing entertainment. The Duff Opera co., with Marie Tempest as the shining light, played a return date at the Grand 13, 14 in Dorothy and Carmen although the prices were advanced to $1.50 and notwithstanding the fact that the rain came down in torrents, the house was packed at both performances. The co. is much the same as when last here.

TORONTO.—GRAND OPERA HOUSE: E. H. Sothern in The Master of Woodburrow proved a drawing card 6-8. W. J. Scanlan filled in the balance of the week. Large houses greeted him at every performance.—ACADEMY OF MUSIC: Annie Ward Tiffany in The Step-Daughter week of 6-11 did not do as large a business as she deserved.—TORONTO OPERA HOUSE: Lilly Clay's Gaiety co. gave an excellent performance and was largely patronized week ending 11. Alone in London week of 13-18.

—ITEMS: Our Elite amateur co. have the Academy of Music 20-25, producing Mikado. The performance 23 is for the benefit of the Theatrical Mechanics' Association. Large sales of tickets are reported. Manager Greene and Treasurer Strauss had a joint benefit 9. Their friends turned out in large numbers. The Step-Daughter was the bill. Manager Greene was called for, and made a neat little speech. Manager Frank and Treasurer Small occupied a box and tendered floral tributes to "Percy."—Treasurer Strauss will leave 25 for San Francisco, where he takes charge of a ball team. We hope to see genial Fred. in the box office again next season.—Robinson's Muser Theatre continues to do a large business.

WINNIPEG.—PRINCESS' OPERA HOUSE: Aiden Benedict presented Fabio Romani to fair business 6, 7.

Received too late for classification.

BOSTON.

Helen Barry began an extended engagement at the Park 20, appearing in A Night's Frolic and making a substantial hit. The cast of the piece is as follows: Hon. Mrs. Margaret Vane, Helen Barry; Mrs. Sophie Sedley, Mary Shaw; Nellie Stanton, Lillie Vinton; Captain Albert Chandon, John H. Gilmour; Commodore Stanton, U. S. N., W. H. Thompson; Oakey Sedley, Owen Westford; Claude Delmont, Robert Edeson; John, Owen Neil and Stephen, Frank Russell. The piece will undoubtedly run for the entire five weeks of the engagement. Handsome scenic equipment has been specially prepared for the piece.

Julia Marlowe met with a cordial meeting at the Hollis Street 20, and nearly all the seats for the entire week were sold before the opening night. She is supported by Creston Clarke and a strong co. The plays to be given during the week are as follows: Romeo and Juliet 20, 22 and 27 matinee; As You Like It 22 and 25, matinee; Pygmalion and Galatea 23; Twelfth Night 24 and Ingomar 25. Agnes Huntington follows 27 for a return engagement of one week in Paul Jones.

No evening performances are to be given by Richard Mansfield at the Globe 20, 21. The arrangement of plays for the first week of his engagement is as follows: Prince Karl 20 matinee and 22; Beau Brummel 21, 22 and 25, matinees and 24; A Parisian Romance 22, and Dr. Jekyll and Mr. Hyde 25. The engagement has been a great success.

New Lamps for Old is still filling the Museum at each performance. The comedy is given precisely as in London and has made a complete success. Mr. Barron's dry manner, Mr. Davenport's eccentric make up, Mr. Wilson's delightful burlesque and Mr. Abbe's capital impersonation of Iorkins could hardly be improved upon, while the ladies of the cast, Misses Clark, Sheridan and O'Leary fully equal their associates for artistic work.

John L. Stoddard's lecture on The Passion Play of 1890 at Ober Ammergau is the attraction of the week of 20-25 at the Tremont. This lecture was given in Music Hall a number of times in the Fall and crowded houses were invariable at that time.

The Soudan filled the Boston 20, after an absence from the city of three months. The changes in the play met with favor and Emma Vaders made a hit as Mrs. Temple. The Soudan scenes and that in Trafalgar Square were presented with the same completeness of the former production.

Under the Gaslight is being given in an elaborate manner at the Grand Opera House. Cuchillo, as given by William Redmund and Mrs. Thomas Barry week of 13-18, proved a better drawing attraction than their Cure for the Blues of the previous week.

James H. Wallick is the attraction at the Howard Athenæum, dividing the week of 20-25 between The Cattle King and The Mountain King. The Rentz-Santley Burlesque co. did a large business week of 13-18, filling the house nightly.

The Black Flag is being given at the Grand Museum by Lothrop's Providence stock co., with Gordon Edwards, Kate Glassford and Annie McVeigh in the principal characters.

E. S. Willard's coming engagement at the Tremont will be devoted in the main to John Needham's Double and Judah, although a few performances of The Middleman may be given.

Etha Rossland is to join the Redmund Barry co. for the rest of the season.

The members of the Museum co. have been photographed by Holland in the most striking scenes of New Lamps for Old, and two handsome frames filled with these have been placed in the foyer of the theatre.

Dear Irish Boy is to be given at the Howard Athenæum during the week of 27-2, to be followed by a return engagement of The Night Owls.

Charles J. Rich made a flying visit to Worcester 15, to witness the performance of Evangeline by his co. The piece will not be sent out under his management after this season.

A novel form of advertising for New Lamps for Old has been employed by the Museum during the week of 13-18. The favorable comments of the Boston papers on the piece were skilfully arranged in the form of a lamp shade.

Cruel London will be given at the Grand Opera House at an early date by a strong co., headed by Kate Claxton and Mrs. McKee Rankin.

James A. Herne and wife are to give the first performance of their new play in this city within a few weeks. It may be produced at the Hollis Street, although the matter has not been permanently settled.

Wilson Barrett's A Four Legged Fortune will be given at the Globe for the week of 27-2, to be followed by Francis Wilson, who will play a return engagement of three weeks in The Merry Monarch.

William Redmund and Mrs. Thomas Barry, with their co., rest in this city during the week of 20-27. After playing a few one-night stands in the vicinity of Boston, they go to Halifax, N. S., where they open an extended engagement May 4, playing in their repertoire of romantic dramas and comedies.

During the run of The Senator at the Hollis Street Mrs. Augusta Foster was ill, but, through the courtesy of R. M. Field, her part was played for several performances by Kate Ryan, of the Museum stock co., who was not in the cast of New Lamps for Old.

A testimonial to Therese Crostien was given in Union Hall 14. Othello was given, with Miss Crostien as Desdemona. The Iago of E. T. McNamara was a particularly careful bit of acting and reflected great credit upon the gentleman.

William Seymour is to be the recipient of a testimonial at the Tremont some afternoon in the near future. This will be the first benefit which he has taken since coming to Boston as stage manager of the Museum eleven years ago.

Marion Manola was granted a decree *nisi* in her suit for divorce against H. E. Mould (Carl Irving), which was heard before Judge Staples, in the fifth session of the Superior Court, 17. Desertion was the ground for divorce, and the witnesses for the plaintiff were T. H. Ryley, of Aronson's Comic Opera co., and Phil A. Shea, treasurer at the Tremont.

A strong bill was given at the Howard Athenæum 19, for the benefit of B. F. Tryon, the veteran treasurer of the house. This was his first benefit in fifteen years.

CHICAGO.

The *premiere* of The Tar and the Tartar, by Adam Itzel, Jr., of Baltimore, and Harry B. Smith, of Chicago, took place at the Opera House 13. The McCaull Opera co., an organization that has been popular and successful heretofore in new pieces, had a hard struggle with this hodge-podge of antiquity. As a well-known musical critic said after the performance: "The music and the libretto are not only antique, they are mummified." There were some drawbacks to the performance, such as insufficient rehearsal and the inability of Hubert Wilke, cast for Cardamon, a Bedouin chief, to sing. He is suffering from a cold. The other male parts, principally comedians, saw no hope of a success, so they filled out the fun they were expected to make by "ragging," and so made what little laughter there was. The story of the opera is neither new nor clever. Muley Hassan (Digby Bell) is cast upon the shores of an island in the Mediterranean Sea. The inhabitants make him their sultan, having just lost their regular sovereign. The chief woman of the ready-made harem is his own wife, from whom he ran away to sea. Cardamon, a Bedouin, has a desire to be sultan, so that he may wed his choice, Farina, a Circassian beauty (Helen Bertram). The two rivals agree on a plan whereby they take turns governing the island. Farina and her companion Taffeta (Annie Myers) wish to wed titles, so they are the wives alternatively of Hassan, Cardamon, and two court physicians, according as the government changes. Then Hassan tries to get the best of Cardamon by securing a draught to make him immortal from his physician, which, of course, won't work, and finally the genuine Sultan returns and stops the piece. It is time. The music of Mr. Itzel is commonplace, and the words of Mr. Smith are trashy. It seems impossible that the opera can ever be licked into a success.

Charles Frohman's co. in Men and Women made an instantaneous hit at the Columbia, where large audiences assembled nightly to applaud the acting of Frank Mordaunt, Fred. de Belleville, William Morris and Sydney Armstrong. The play is not of remarkable merit in itself, but the fine work of the artists engaged makes it successful. Same week of 19-25.

One wonders much why E. S. Willard, who has made a reputation for clever and conscientious work on the stage, should have selected John Needham's Double for his initial performance here. It is a morbid tale of murder and has nothing to relieve the gloom from start to finish. It is a monologue in crime, and only Mr. Willard has a chance to do anything, and he does not do that as well as he might. He is too reposeful and easy for a murderer. That the audiences at Hooley's have been cold and not large is not to be wondered at. Business will pick up no doubt when Mr. Willard presents The Middleman and Judah. The engagement is for three weeks.

Hoyt's Trip to Chinatown is on at the Grand Opera House for a month.

McKenna's Flirtation had a prosperous week at the Haymarket. Fashions week of 19-25.

The Midnight Alarm drew well at Haslin's. Maggie Mitchell week of 19-25.

The Limited Mail found favor at the Windsor. Dan Sully week of 19-25.

Money Mad, a play of sensational features, was well received at the Alhambra. Thatcher's Minstrels week of 19-25.

Corinne in Carmen had a prosperous week at the Clark Street Theatre. The Kimball co. is very good in opera. Money Mad week of 19-25.

Ivy Leaf, with Powers' co., had an excellent week at Jacobs' Academy. Corinne in Carmen week of 19-25.

Grimes' Cellar Door, with J. B. Mackie in the chief rôle, was a pronounced hit at the People's. Vardis Sisters week of 19-25.

Uncle Tom's Cabin had a fair week at Criterion Theatre. The Midnight Alarm week of 19-25.

Jefferson and Florence closed a very prosperous engagement at McVicker's. Every night saw a large and fashionable audience in the theatre. Lotta in Ina week of 19-25.

DATES AHEAD.

Managers and Agents of traveling companies will oblige us by sending their dates, mailing them in time to reach us Friday.

DRAMATIC COMPANIES.

AFTER DARK (Brady's): Rochester, N. Y., April 20-25.

AUNT JACK: Detroit, Mich., April 22, Toronto, Ont., 23-25.

AUNT BRIDGET'S BABY: Council Bluffs, Ia., April 22, Sioux City 23, Cheyenne, Wyo., 25, Denver, Col., 27-May 2, Kansas City, Mo., 4-9.

A PARLOR MATCH: Dayton, O., April 22-24, Springfield 24, Piqua 25, Columbus 27-29, Detroit, Mich., 30-May 2.

ALL THE COMFORTS OF HOME: N. Y. city Feb. 19—indefinite.

ANNIE PIXLEY: Philadelphia, Pa., April 13-25, Jersey City, N. J., 27-May 2.

A TEXAS STEER: Seattle, Wash., April 20-22, Tacoma 23-25, Portland, Ore., 27-May 2.

ALEXANDER SALVINI: Troy, N. Y., April 22, 23, Albany 24, 25, Pittsfield, Mass., 27, Keene, N. H., 28, Concord 29, Manchester 30, Dover May 1, Exeter 2.

A TRIP TO CHINATOWN: Chicago, Ill., April 12-May 9.

AN IRISH ARAB: Chicago, Ill., April 19-25.

A SOCIAL SESSION: Los Angeles, Cal., April 20-22.

ALONE IN LONDON: Montreal, P. Q., April 20-25.

AIDEN BENEDICT: Marquette, Mich., April 22, Houghton 23, Red Jacket 24, Negaunee 25, Escanaba 28, Rhinelander, Wis., 29, Antigo 30, Wausau May 1, Madison 2, Chicago Ill., 3-16.

A. M. PALMER: Washington, D. C., April 20-25.

A PAIR OF KIDS: Milton, Pa., April 23.

AUGUSTIN DALY: Baltimore, Md., April 20-25, Brooklyn, N. Y., 27-May 2.

ALL THE COMFORTS OF HOME: Cincinnati, O., April 20-25, Milwaukee, Wis., 27-May 2, Minneapolis, Minn., 4-9.

ALVIN JOSLIN: Hoboken, N. J., April 22, Paterson 23-25.

ARIZONA JOE: Philadelphia, Pa., April 20-25.

A BARREL OF MONEY: Springfield, Ill., April 22, Hannibal, Mo., 23, Chicago, Ill., 27-May 2.

BISHOP'S COMPANY: Oswego, N. Y., April 20-25.

BLUE JEANS: Pittsburg, Pa., April 20-25.

BLUEBEARD, JR.: Omaha, Neb., April 22, Council Bluffs, Ia., 23-25.

BUNCH OF KEYS (Bothner's): Louisville, Ky., April 20-25.

BOTTOM OF THE SEA: New Haven, Conn., April 22, 23, New York city 27-May 2.

BALDWIN COMEDY: Knoxville, Tenn., April 20-25, Asheville, N. C., 27-May 2.

BENNETT COMEDY: Kittatinny, Pa., April 20-25.

BLACKBIRDS: Philadelphia, Pa., April 13-25, Providence, R. I., 27-May 2, Worcester, Mass., 4-9.

COLD DAY: Amsterdam, N. Y., April 23, Glens Falls 24, Mechanicsville 25.

COUNTY FAIR (No. 2): Lima, O., April 22, Fort Wayne, Ind., 23-25, Muskegon, Mich., 27, 28, Jackson 29, Grand Rapids 30-May 2.

COUNTY FAIR (Jefferson's): San Francisco, Cal., April 6-May 2.

CLEMENCEAU CASE (Laura Biggar): St. Paul, Minn., April 2-25.

CITY DIRECTORY: St. Louis, Mo., April 19-25.

CHARITY BALL (Daniel Frohman's): Ogdensburg, N. Y., April 20, Watertown 21, Auburn 22, Rome 23, Utica 24, Binghamton 25.

CLEMENCEAU CASE: Chicago, Ill., April 20-25.

CASEY'S TROUBLES: Morris, Ill., April 22, Joliet 23, Elgin 25, Belvidere 27, Syracuse 28, Rockford 29, Freeport 30, Galena May 1.

CORSAIR: Philadelphia, Pa., April 27-May 2.

CHARLES T. ELLIS: Philadelphia, Pa., April 20-25, Morristown 27, Chester 28, Freehold, N. J., 29, Burlington 30.

CHARLES E. VERNER: Syracuse, N. Y., April 22, Utica 23, Saratoga Springs 24, Cohoes 25, Hoboken, N. J., 27-29.

CLEMENCEAU CASE (Sybil Johnstone): Cleveland, O., April 20-25, Chicago, Ill., 26-May 2, Cincinnati, O., 4-9.

CRYSTAL SLIPPER: Des Moines, Ia., April 22, Galesburg, Ill., 23, Peoria 24, 25, Springfield 27, 28, Decatur 29, 30, Bloomington May 1, 2, St. Louis, Mo., 4-9.

CHICAGO COMEDY (Anderson's): Bloomington, Ind., April 20-25, Martinsville 27-May 2, Mooresville 4-9.

C. A. GARDNER: St. Louis, Mo., April 20-25.

DANIEL BOONE: Paterson, N. J., April 20-25, Newark 27-May 2.

DARK SECRET: Minneapolis, Minn., April 19-25, Superior, Wis., 27, 28, Duluth, Minn., 29-May 2.

DARK SIDE OF A GREAT CITY: Harlem, N. Y., April 20-25.

DEAR IRISH BOY: Worcester, Mass., April 20-25.

DEVIL'S MINE: Dayton, O., April 22, Indianapolis, Ind., 23-25.

DANIEL SULLY: Chicago, Ill., April 19-25, Philadelphia, Pa., 27-May 2.

DR. BILL: St. Louis, Mo., April 20-25, Philadelphia, Pa., 27-May 2.

DANITES: Philadelphia, Pa., April 20-25.

DAVIDSON-AUSTEN: Cincinnati, O., April 20-25, Brooklyn, N. Y., 27-May 2.

EDWIN ARDEN: Frankfort, Ky., April 22, Mt. Sterling 23, Lexington 24, 25, Columbus, O., 26-May 2.

EMMA WELLS: Berlin, Can., April 23-27.

E. S. WILLARD: Chicago, Ill., April 13-25.

EVANGELINE: Lowell, Mass., April 22, Nashua, N. H., 23, Waltham, Mass., 24, Amesbury 25.

E. H. SOTHERN: Albany, N. Y., April 22, Springfield, Mass., 23, Worcester 24, 25, Providence, R. I., 27-29, Fall River, Mass., 30, Norwich, Conn., May 1, New London 2.

EUNICE GOODRICH: Leavenworth, Kans., April 22-25, Trenton, Mo., 27-May 2, Fairfield, Ia., 4-9.

ELOSA COURTNEY: Hightstown, N. J., April 20-25.

EFFIE ELLSLER: Council Bluffs, Ia., April 24-25.

FASHIONS: Chicago, Ill., April 20-25.

FAST MAIL: Baltimore, Md., April 20-25, Cumberland 27, McKeesport, Pa., 28, Washington 29, Wheeling, W. Va., 30, Newark, O., May 1, Defiance 2.

FAIRIE'S WELL: Newark, N. J., April 22, Trenton 23, New Brunswick, 24, Elizabeth 25, Yonkers, N. Y., 27, Newburg 28, Poughkeepsie 29, 30, Troy May 1, 2.

FREDERICK WARDE: Butte, Mont., April 20-22, Helena 23-25, Fargo, Dak., 27, Winnipeg, Man., 28-May 2.

FITZGERALD LEWIS: Fayette, Mo., April 20-25, Fort Scott, Kas., 27-29, Carthage, Mo., 30-May 2, Pittsburg, Kans., 4-6, Parsons 7-9.

FERGUSON AND MACK: Allentown, Pa., April 22,

Carbondale 23, Scranton 24, Wilkes Barre 25, Trenton, N. J., 27, Yonkers, N. Y., 28, Newburg 29, Poughkeepsie 30, Pittsfield, Mass., May 1, Westfield 2.

PAT MEN'S CLUB: Salem, Mass., April 20, Chelsea 23, Lynn 24, 25, Brockton 27, New Bedford 28, Fall River 29, Newport, R. I., 30, New London, Conn., May 1, New Haven 2, Bridgeport 4, Hartford 5, 6.

FRANK DANIELS: Haverhill, Mass., April 23, Lynn 23, Waltham 24, Chelsea 25.

FANNY DAVENPORT: New York city March 30-May 2.

FRANK LINDEN: Festus, Mo., April 22, 23, Monmouth, Ia., 24, Lyons 25, Duluth 27-May 2.

FRANK MAYO: Newark, N. J., April 20-25.

FRANK S. DAVIDSON: Covington, Ind., April 22.

FANTASMA (Hanlon): Lawrence, Mass., April 22, 23, Haverhill 24, 25, Lynn 28, 29, Lowell 30-May 2.

GERTRUDE NORMAN: Springfield, Mass., April 23-25, Northampton 27, Turner's Falls 28, Brattleboro, Vt., May 1, 2, Franklin Falls, N. H., 4, 5, Barre, Vt., 6-8.

GEO. C. STALEY (A Royal Pass): Kansas City, Mo., April 19-25, Topeka, Kans., 27, Atchison 28, Lincoln, Neb., 29, Omaha 30-May 2.

GRAY-STEPHENS: Harlem, N. Y., April 20-25, New Haven, Conn., 27-29, Meriden 30-May 2, Lowell, Mass., 4-9.

GRIMES' CELLAR DOOR: Aurora, Ill., April 22, Ottawa 23, La Salle 24, Joliet 25, Chicago 26-May 2.

GO-WON-GO MOHAWK: Indianapolis, Ind., April 22, Cincinnati, O., 27-May 2, Pittsburg, Pa., 4-9.

GERMAN LILIPUTIANS: Indianapolis, Ind., April 20-25.

GUILTY WITHOUT CRIME: Cincinnati, O., April 20-25.

HELD BY THE ENEMY: Yonkers, N. Y., April 24.

HONEST HEARTS AND WILLING HANDS: Cincinnati, O., April 20-25, St. Louis, Mo., 27-May 2, Kansas City 4-6, Omaha, Neb., 7-9.

HENSHAW-TES BROOCK: Yonkers, N. Y., April 27, Newburg 28, Hudson 24, Pittston, Pa., 26, Nanticoke 27, Athol, Mass., 28, Fitchburg 29.

HODGE AND SMITH: Highstown, N. J., April 20-25.

HELEN BARRY: Boston, Mass., April 20-May 23.

HE, SHE, HIM AND HER: Tyrone, Pa., April 22, Bellefonte 24, Lock Haven 24, Williamsport 25.

HANDS ACROSS THE SEA: Brooklyn, N. Y., April 20-25.

HENRY E. DIXEY: Buffalo, N. Y., April 20-25.

HILARITY: Defiance, O., April 22, Bowling Green 23, Sidney 24, Landon 25.

HINES-REMINGTON: Providence, R. I., April 20-25, Albany, N. Y., 27-29, Newark, N. J., 30-May 2.

IRISH CORPORAL: Paterson, N. J., April 22, Hoboken 23-25.

IVY LEAF: Toledo, O., April 20-25.

INSHAVOGUE: Milwaukee, Wis., April 20-25.

IRA THE PENMAN: Providence, R. I., April 20-25.

JOHN DILLON: Ogden, Utah, April 22, Salt Lake City 24.

JANAUSCHEK: Cincinnati, O., April 20-25.

JOSIE MILES: Brantford, Can., April 20-25.

J. H. HUNTLEY: Augusta, Ga., April 20-25, Atlanta 27-May 2, Chattanooga, Tenn., 4-9.

JULIA MARLOWE: Boston, Mass., April 20-25, Buffalo, N. Y., 27-29.

JARBEAU COMEDY: Denver, Col., April 20-25.

JOSEPH MURPHY: New York city April 13-May 2.

J. H. WALLICK: Boston, Mass., April 20-25, Providence, R. I., 27-May 2.

KATE PURSELL: Brooklyn, N. Y., April 20-25.

KAJANKA: San Francisco, Cal., April 13-25, Los Angeles 26-May 2.

KATIE PUTNAM: Fayetteville, Ark., April 22, Springfield, Mo., 23, Aurora 24, Carthage 25, Galena, Kans., 27, Joplin May 28, Webb City 29, Pittsburg, Kans., 30, Parsons May 1, Fort Scott 2, Kansas City, Mo., 3-9.

KIDNAPPED: St. Louis, Mo., April 19-25, Pittsburg, Pa., 27-May 2.

KATIE EMMETT: Omaha, Neb., April 22, St. Joseph, Mo., 24, Topeka, Kans., 24, 25, Colorado Springs, Col., 27, Aspen 28, Leadville 29, Salida May 1, Pueblo 2.

KITTIE RHOADES: Norristown, Pa., April 20-25.

KINDERGARDEN (Howell and Gerbert): Fremont, O., April 22, Elyria 23, Sandusky 24, Fostoria 25, Adrian, Mich., 27, Jackson 28, Lansing 29, East Saginaw 30, Oscoola May 1, Alpena 2, Bay City 4, Port Huron 5, Pontiac 6, Battle Creek 8.

KITTIE ARYMAN: Vergennes, Vt., April 20-25.

KARL'S PROMISE: Springfield, Mass., April 22, Hartford, Conn., 23-25, Worcester, Mass., 27-May 2.

KEEP IT DARK: Brooklyn, E. D., April 20-25.

LILLIAN LEWIS: Fort Worth, Tex., April 24, 25.

LITTLE LORD FAUNTLEROY: Bridgeton, N. J., April 22, Atlantic City 24, 25.

LOTTA: Chicago, Ill., April 20-May 2, Philadelphia, Pa., 4-9.

LITTLE NUGGET: Pittsburg, Pa., April 20-25.

LOST IN NEW YORK: Kingston, Ont., April 22, 23, Belleville 24, 25, Toronto 27-May 2, London 4-6, Hamilton 7, 9.

LAIER OR: Milwaukee, Wis., April 19-25.

LEWIS MORRISON: Bethlehem, Pa., April 22, Reading 23, Harrisburg 24, Altoona 25, Pittsburg 27-May 2.

LYDIA THOMPSON: Philadelohia, Pa., April 20-25.

MARGARET MATHER: Philadelphia, Pa., April 20-25, Brooklyn, N. Y., 27-May 2.

MAY HENDERSON: Ithaca, N. Y., April 27-May 2, Elmira 4-9.

MONEY MAD: Chicago, Ill., April 6-27.

MAY BRETONNE: Fond du Lac, Wis., April 20-25, Waukesha, 27-May 4.

MACLEAN-PRESCOTT: Elgin, Ill., April 22, Rockford 23, Madison, Wis., 24, 25, St. Paul, Minn., 27,28, Minneapolis 30-May 2.

MORA WILLIAMS: Bradford, Pa., April 20-25, Hornellsville, N. Y., 27-May 2, Jamestown 4-9.

MIDNIGHT ALARM: Detroit, Mich., April 20-25, Columbus, O., 27-May 2, Philadelphia, Pa., May 4-9.

MORTON DRAMATIC: New Milford, Conn., April 20-25.

MELVIN DRAMATIC: Cambridge City, Ind., April 20-25.

MELVILLE COMEDY: Bristol, Tenn., April 20-26.

MIDNIGHT BELL: Lynn, Mass., April 22.

MR. WILKINSON'S WIDOWS: New York city March 30—indefinite.

MR. BARNES OF NEW YORK: Duluth, Minn., April 22.

MARIE WAINWRIGHT: Janesville, Wis., April 22, Milwaukee 23-25.

MARIE HUBERT FROHMAN: Pittsfield, Mass., April 22, Troy 24, 25, Red Bank, N. J., 27, Elizabeth 29, Paterson May 1, 2, New York city 4-9.

MATTIE VICKERS: Syracuse, N. Y., April 20-May 2.

MCKENNA'S FLIRTATION (Barry and Fay): Philadelphia, Pa., April 27-May 2.

MY GIRL AND MOTHER-IN-LAW: Bath, Me., April 23, Rockland 24, 25.

MODERN THEATRE: So. Bend, Ind., April 20-25.

MR. AND MRS. KENDAL: New York city April 13-25, Cincinnati, O., 27-May 2, Chicago, Ill., 4-16.

MILTON NOBLES: Leadville, Col., April 22, 23, Salida 24, Colorado Springs 25, Denver 27-May 2, Provo, Utah, 4, Salt Lake City 5-7, Ogden 8, 9.

MME. AND AUGUSTIN NEUVILLE: Columbus, O., April 20-25.

MAGGIE MITCHELL: Chicago, Ill., April 20-25, Elkhart, Ind., 27, Fort Wayne 28, Huntington 29, Lima, O., 30, Springfield 31, Cincinnati May 4-8.

NELLIE MCHENRY: Philadelphia, Pa., April 27-May 2.

NAT C. GOODWIN: N. Y. city Jan. 26-May 2.

NEW YORK THEATRE (C. R. Hunt's): Roanoke, Va., April 20-22, Charlotteville 27-May 2.

NATURAL GAS: Philadelphia, Pa., April 20-25, New York city 27-May 2.

NOSS MUSICAL COMEDY: Asbury Park, N. J., April 22, Keyport 23, Flemington 24, Clinton 25, Easton, Pa., 27, Bethlehem 28, Mauch Chunk 29, Tamaqua 30.

NEW YORK COMEDY (Ferrill's): Newark, O., April 20-25, Marion 27-May 2.

ONLY A FARMER'S DAUGHTER: Lexington, Ky., April 22, Cynthiana 24, Paris 24, Georgetown 25, Louisville 27-May 2, Madison, Ind., 4, Columbus 5, Franklin 6.

OUT OF SIGHT: Grand Rapids, Mich., April 20-25, Detroit 27-May 2, Indianapolis, Ind., 4-9.

O'DOWD'S NEIGHBORS: New York city April 20-25, Philadelphia, Pa., 27-May 2.

OLIVER W. WREN: Allentown, Pa., April 22, Coopersburgh 23, Perkarie 24, Quakerstown 25, Telford 27, Souderton 27, Lonsdale 28, No. Wales 29, Fort Washington May 1, Woodbury, N. J., 2, Sweedsboro 4, Elmer 5, Clayton 6, Morristown 7.

ONE OF THE BRAVEST: St. Louis, Mo., April 20-25.

OUR COUNTRY COUSIN (Frank Jones-Corey, Pa., April 22, Meadville 23, Oil City 24, New Castle 25, Pittsburg, 27-May 2.

OLD JED PROUTY: Cincinnati, O., April 20-25, Louisville 27-May 2, Chicago, Ill., 4-9.

OUR MALINDY: Buffalo, N. Y., April 20-25, Rochester 27-May 2, Syracuse 4-9.

OUR GERMAN WARD: Waverly, N. Y., April 25, Towanda, Pa., 27, Athens 28, Elmira, N. Y., 29, Corning 30, Addison May 1, Belmont 2.

OLIVER BYRON: San Francisco, Cal., April 1—indefinite.

OLD HOMESTEAD: Northampton, Mass., April 22, Holyoke 23, Springfield 24, 25, Worcester 27-29, Bellow's Falls, Vt., 30, Barre May 1, Burlington 2, Montreal, P. Q., 4-9.

OLD HOMESTEAD (Denman Thompson): New York city, Jan. 26—indefinite.

ONE OF THE FINEST: Uniontown, Pa., April 22, Monongahela City 27, McKeesport 28, Washington 27, Beaver Falls 28, Rochester 29, East Liverpool, O., 30, Greensburg, Pa., May 1, Tyrone 2.

PATTI ROSA: Pittsburg, Pa., April 20-25, Boston, Mass., 27-May 2.

PAYMASTER: Dayton, O., April 23-25.

PAT ROONEY: Columbus, O., April 19-25, Chicago, Ill., 27-May 2.

P. P. BAKER: Utica, N. Y., April 20-25, New Haven, Conn., 27-29, Philadelphia, Pa., 27-May 2, Franklin 4, Altoona 5, Johnstown 6.

PEOPLE'S THEATRE (G. A. Hill's): Middletown, N. Y., April 20-25.

POWER OF THE PRESS: New York city March 16-April 25.

PRISON BARS: Lexington, Ky., April 20-25, Fort Wayne, Ind., 27-May 2.

PRIVATE SECRETARY: Baltimore, Md., April 27-May 2.

PECK'S BAD BOY: Wilmington, Del., April 22, Salem, N. J., 24, Woodbury 25.

PAYTON COMEDY: Mount Vernon, Mo., April 20-24.

PEOPLE'S THEATRE (Rockwell's): Cochituate, Mass., April 20-25.

PRINCE AND PAUPER: Troy, N. Y., April 22, Providence, R. I., 24-25.

RIP VAN WINKLE (Robert McWade): Morristown, N. C., April 22.

REUBEN GLUE: Philadelphia, Pa., April 20-25.

ROBERT B. MANTELL: Brooklyn, E. D., April 20-25, Brooklyn, N. Y., 27-May 2, Philadelphia, Pa., 4-9.

R. H. BABCOCK: St. Albans, Vt., April 20-25.

RACE FOR LIFE: Baltimore, Md., April 20-25.

RUNAWAY WIFE: New York city April 20-25.

RHEA: Wooster, O., April 22, Akron 23, Warsaw 24, Oil City, Pa., 25, Warren 27, Bradford 28, Fredonia, N. Y., 29, Rochester 30-May 2, Penn Yan 4, Syracuse 5, Johnstown 6, Greenfield, Mass., 7, Fitchburg 8.

RICHARD MANSFIELD: Baltimore, Md., April 27-May 2.

ROSINA VOKES: New York city April 13—indefinite.

ROLAND REED: San Francisco, Cal., April 11-25, Oakland 27, 28, San Jose 29, Stockton 30, Sacramento May 1, 2, Portland, Ore., 3-9.

RAYMOND COMEDY: Carrollton, Ill., April 20-25.

ROYCE-LASSING MUSICAL COMEDY: Menominee, Wis., April 22, Red Wing, Minn., 23, Hastings 24, Stillwater 25, River Falls, Wis., 27, West Richmond 28, Cumberland 29, Hayward 30, Washburn May 1, Bayfield 2, Ashland 4, Hurley 5, Medford 7, Grand Rapids 8, Stevens Point 9.

RUNNING WILD: Burlington, Ia., April 22.

RAGPICKER'S CHILD: Framingham, Mass., April 22, Stoughton 23, Plymouth 24, Chelsea 25.

ROSE COGHLAN: Harlem, N. Y., April 20-25.

RENTHROW'S PATHFINDERS: Atchison, Kans., April 20-25.

SCOUT'S DAUGHTER: Chicago, Ill., April 20-25, Milwaukee, Wis., 27-May 2.

SARAH BERNHARDT: San Francisco, Cal., April 27-28.

STUART ROBSON: Cleveland, O., April 22, Buffalo, N. Y., 23-25, New York city 27-May 16.

SUPERBA (Hanlon's): Springfield, O., April 27-29, Zanesville 30-May 2.

STANDARD THEATRE (D. J. Ramage's): Charleston, W. Va., 20-25, Portsmouth, O., 27-May 2, Springfield 4-9.

STRUCK GAS: Washington, D. C., April 27-May 2.

SAWTELLE COMEDY: Washington, Pa., April 20-25.

SPOONER COMEDY: Cedar Rapid, Ia., April 20-25.

STULTZ' THEATRE: Waco, Tex., April 20-25.

SHADOW DETECTIVE: Brooklyn, N. Y., April 20-25.

SPIDER AND FLY: Youngstown, O., April 22, Altoona, Pa., 23, Wilmington, Del., 24, Chester, Pa., 25, Brooklyn, N. Y., 27-May 2.

SOL SMITH RUSSELL: Buffalo, N. Y., April 20-22, Hamilton, Ont., 23, London 24, Detroit, Mich., 25, Boston 27-May 9.

SHENANDOAH (No. 1): San Francisco, Cal., April 20-May 2.

STAR DRAMATIC: Irvona, Pa., April 27.

THE WEB: Brooklyn, N. Y., April 20-25.

THE HUSTLER: Hartford, Conn., April 22, New Haven 23, Bridgeport 24, Scranton, Pa., 25, St. Louis, Mo., 27-May 2.

TWO SISTERS: Tacoma, Wash., April 21, 22, Port Townsend 23, Seattle 24, 25, Olympia 27, 28, Fairhaven 29, 30, Spokane Falls May 1, 2, Butte, Mont., 4-6, Anaconda 7, Helena 8.

TWO OF A KIND: New York city, April 20-25.

THE BURGLAR: Brooklyn, N. Y., April 20-25, Pittsburg, Pa., 27-May 2, Danbury, Conn., 4, New Britain 5, Bridgeport 6, Hoboken, N. J., 7-9.

THOMAS E. SHEA: Titusville, Pa., April 20-25, Franklin 27-May 2, Corry 4-6, Bradford 7-9.

THE FAKIR: Marshalltown, Ia., April 22, Omaha, Neb., 24, Lincoln 24, Topeka, Kans., 25, Kansas City, Mo., 26-May 2, Denver, Col., 4-9.

TWO OLD CRONIES: New Orleans, La., April 20-25, Mobile, Ala., 27, Meridian, Miss., 28, Birmingham, Ala., 29, Anniston 30, Macon, Ga., May 1, Augusta 2, Atlanta 4, Chattanooga, Tenn., 5, Knoxville 6, Bristol 7, Roanoke, Va., 8.

THE SOUDAN: Boston, Mass., April 20—indefinite.

THE CHARITY BALL: Kingston, N. Y., April 22, Odgensburg 24, Utica 24, Binghamton 25, Scranton, Pa., 27, Pittston 28, Easton 29, Orange, N. J., 30, Elizabeth May 1, New Britain, Conn., 2.

T. C. HOWARD STOCK: Washington, D. C., April 20-25, Baltimore, Md., 27-May 2.

THE STOWAWAY: Marlboro, Mass., April 22, Brockton 23, New Bedford 24, Fall River 25.

TIN SOLDIER: Minneapolis, Minn., April 20-25.

TEN NIGHTS IN A BAR-ROOM: Philadelphia, Pa., April 20-25.

TICKET-OF-LEAVE MAN: New York city April 20-25.

TWELVE TEMPTATIONS: New Castle, Pa., April 22, Youngstown, O., 23, Canton 24, Akron 25, Detroit, Mich., 27-29, Toledo, O., 30, Adrian, Mich., May 1, Ann Arbor 2, Jackson 4, Lansing 5, Flint 6, Bay City 7, East Saginaw 8.

UNCLE HIRAM: Cairo, Ill., April 22, Murphysborough 23, Centralia 24, Effingham 25.

U. S. MAIL: New York city April 20-25.

UNCLE TOM'S CABIN (Stetson's): Escanaba, Mich., April 22, Marquette 23.

ULLIE AKERSTROM: Meriden, Conn., April 22, New Britain 23-25, Holyoke, Mass., 27-29, Springfield 30-May 2, Waltham 4-6, Newburyport 7-9.

U AND I: New York city March 23—indefinite.

UNCLE TOM'S CABIN (Peck and Fursman): Kalamazoo, Mich., April 22, Adrian 23, Ypsilanti 25, Grand Rapids 27-May 2, Toledo, O., 4-9.

UNCLE TOM'S CABIN: Brooklyn, N. Y., April 20-25.

WILLIAM REDMUND: Halifax, N. S., May 4-23.

WOLFORD-SHERIDAN: Owensboro, Ky., April 20-25, Henderson 27-May 2.

W. H. CRANE: Pittsburg, Pa., April 20-25, Chicago, Ill., 27-May 9.

WAITE COMEDY: Little Falls, N. Y., April 20-25.

WARDE-BOWERS: Helena, Mont., April 22-24, Fargo, No. Dak., 25, Winnipeg May 27-2.

W. J. SCANLAN: N. Y. city April 9-May 9.

WE, US & CO.: Buffalo, N. Y., April 20-25.

VON YONSON: Louisville, Ky., April 23-25, Cincinnati, O., 27-May 2.

ZEFFIE TILBURY: Augusta, Me., April 20-25, Portland 27-May 2, Lawrence, Mass., 4-9.

OPERA AND CONCERT.

ABONSON OPERA: Providence, R. I., April 20, Philadelphia, Pa., 27-May 2.

AGNES HUNTINGTON: Harlem, N. Y., April 20-25.

BOSTONIANS: Portland, Ore., April 20-25, Tacoma, Wash., 27-29, Seattle 30-May 2, Spokane Falls, 3-6, Butte City, Mont., 7, 9.

BOSTON OPERA: St. Cloud, Minn., April 20-25.

BAKER OPERA: No. 1: Portland, Me., April 20-25.

CARLETON OPERA: Washington, D. C., April 20-25.

CORINNE: Chicago, Ill., April 13-25, Buffalo, N. Y., 27-May 2, Rochester 4-9.

CHATTANOOGA MANDOLIN: Ladoga, Ind., April 22, Bainbridge 23, Greencastle 24, Harmony 25.

DONIZETTI OPERA: East Saginaw, Mich., April 20-22, Bay City 27-May 2.

EMMA ABBOTT OPERA: Hagerstown, Md., April 22, Chambersburg, Pa., 23, Carlisle 24, Hanover 25, York 27, Lancaster 28, Allentown 29, Bethlehem 30, Easton May 1, 2.

GRAND OPERA: Halifax, N. S., April 20-25.

HEYBURN CONCERT: Grand Pass, Ore., April 22, Roseburg 23, Eugene 24, Albany 25.

H. P. GRATTAN: Sheboygan, Wis., April 22, Fond du Lac 23, 24, Oshkosh 25.

JULES LEVY'S BAND: Saratoga, N. Y., April 22, Albany 23, Schenectady 24, Cohoes 25, Troy 26, Syracuse 27, Elmira 28.

JUCH OPERA: City of Mexico, March 29-April 30.

LITTLE TYCOON: Denver, Col., April 20-25.

N. Y. SYMPHONY CLUB: Parkersburg, W. Va., April 22, Marietta, O., 23, Cambridge 24, Barnesville 25, Wheeling, W. Va., 27, Greensburg, Pa., 28, Johnstown 29, Altoona 30.

OLIVE MUSIN CONCERT: Port Townsend, Wash., April 22, Vancouver 23, Salem, Ore., 24, The Dalles 25, Spokane Falls, Wash., 27, 28, Missoula, Mont., 29, Anaconda 30, Helena, May 1, 2, Butte City 4, 5, Livingstone 6, Bismarck, No. Dak., 8.

PAULINE HALL OPERA: Fitchburg, Mass., April 22, Concord 23, Manchester 24, Haverhill, Mass., 25.

PEARL OF PEKIN: Philadelphia, Pa., April 20-25.

POOR JONATHAN: N. Y. city Oct. 14—indefinite.

SEA KING (Gilmore's): St. Paul, Minn., April 22, Minneapolis, 23-25.

SHIP AHOY (B.): Pittsburg, Pa., April 20-25, Baltimore, Md., May 2.

THE MERRY MONARCH (Francis Wilson): Philadelphia, Pa., April 13-May 2.

U. S. MARINE BAND: Omaha, Neb., April 22, Des Moines, Ia., 23, Quincy, Ill., 24, Springfield and Decatur 25, Indianapolis, Ind., 27, Louisville, Ky., 28, Cincinnati, O., 29, Columbus 30, Zanesville May 1, Pittsburg 2, Washington, D. C., 4.

WILBUR OPERA: Minneapolis, Minn., Feb. 16—indefinite.

VARIETY AND BURLESQUE.

AMERICAN GAIETY GIRLS: Troy, N. Y., April 20-25, Albany 27-May 2.

BILLY LESTER: Baltimore, Md., April 20-25.

CREOLES (Bert's): Syracuse, N. Y., April 20-25, Troy 27-May 3.

CREOLE BURLESQUE: St. Louis, Mo., April 20-25, Dayton, O., 27, 28, Springfield 29, Columbus 30-May 2.

CITY CLUB: New York city April 20-25.

FAY FOSTER BURLESQUE: Louisville, Ky., April 25, Cincinnati, O., 27-May 2.

GUS HILL: Montreal, P. Q., April 20-25, Toronto 27-May 2.

HOWARD BURLESQUE: Albany, N. Y., April 20-25.

HENRY BURLESQUE: Washington, D. C., April 20-25, Baltimore, Md., 27-May 2.

LESTER AND WILLIAMS: Philadelphia, Pa., April 27-May 2.

LONDON GAIETY GIRLS (Flynn): Ashland, Pa., April 22, Mauch Chunk 23, Shamokin 24, Shenandoah 25, Williamsport 30.

LILLY CLAY GAIETY: Philadelphia, Pa., April 20-25, New York city 27-May 2.

LONDON GAIETY GIRLS (Turner's): Baltimore, Md., April 20-25.

LOUISE DEMBSEY: Troy, N. Y., April 20-25, Hartford, Conn., 27-May 2, Brooklyn, N. Y., 4-9.

NELSON'S WORLD: Detroit, Mich., April 20-25.

NIGHT OWLS: Baltimore, Md., April 20-25, Washington, D. C., 27-May 2.

PARISIAN FOLLY: Chicago, Ill., April 12-25.

ROSE HILL'S BURLESQUE: Wilmington, Del., April 23-25, Philadelphia, Pa., 27-May 2.

RENTZ-SANTLEY: Brooklyn, N. Y., April 20-25.

REILLY-WOODS: Pittsburg, Pa., April 20-25.

SENSATIONAL BOOM: Paterson, N. J., April 20-25.

TONY PASTOR'S DOUBLE: N. Y. city Jan. 26—indefinite.

TONY PASTOR'S (No. 2): Albany, N. Y., April 20-25.

VARIS SISTERS: St. Paul, Minn., April 20-25, Minneapolis 27-May 2.

WHALLEN AND MARTELL: Newark, N. J., April 20-25, Brooklyn, N. Y., 27-May 2.

WILLIAMS AND ORR: New York city April 20-25.

MINSTRELS.

ATCHINSON AND COOK: St. John, N. B., April 22, Halifax, N. S., 23-25.

AL. G. FIELD'S: Scranton, Pa., April 22.

CLEVELAND'S MASTODONS: Elmira, N. Y., May 1.

CLEVELAND'S COLORED: Washington, D. C., April 20-25.

CLEVELAND'S CONSOLIDATED: Los Angeles, Cal., April 20-25, San Jose 27.

GEORGE WILSON: Washington, D. C., April 20-25.

GORTON: Gananoque, Ont., April 22, Brockville 23, Morrisburg 24, Cornwall 25.

GORMAN BROTHERS: Atlanta, Ga., April 22, 23.

PRIMROSE AND WEST: Elizabeth, N. J., April 22, Newark 23-25.

THATCHER: Chicago, Ill., April 20-25, Milwaukee, Wis., 26, Minneapolis 27-29, St. Paul 30-May 2.

MISCELLANEOUS.

ADAM FOREPAUGH'S CIRCUS: Philadelphia, Pa., April 20-25, Pittsburg 27, 28.

BRISTOL'S (D. M.) EQUINES: Detroit, Mich., April 20-25.

BARNUM AND BAILEY'S CIRCUS: New York city March 26-April 25.

ELI PERKINS: London, Ont., April 22, Westfield, Pa., 24.

GENTRY'S EQUINES: Birmingham, Ala., April 27-May 7.

HUNTING'S CIRCUS: New Castle, Pa., April 24, 25, Sharon 27, Youngstown, O., 28, Niles 29, Allison 30, Salem May 1, Leetonia 2, New Brighton, Pa., 4, East Liverpool, O., 5, 6.

JOHN DEWITT MILLER: Galveston, Tex., April 22, Marlin 24, 25, Denton 27.

KELLAR: Baltimore, Md., April 20-25.

STEEN-ABBOTT: Fort Collins, Col., April 22, Greeley 23, Boulder 24, Georgetown 25, Colorado Springs 28, 29.

VERTELLE: Bridgeport, Conn., April 22-24.

WALLACE AND CO.'S CIRCUS: Frankfort, Ky., April 22, Danville 23, Richmond 24, Lexington 25, Portsmouth, O., May 1, Jackson 2.

W. C. COUP'S CIRCUS: Oxford, Ind., April 22, Hamilton, Ind., 23, Middletown 24, Dayton, O., 25, Tippecanoe, Ind., 26, Troy 28, Piqua, O., 29, Sidney 30, Wappa May 1, Lima 2.

W. W. DAVTON: Stoneborough, Pa., April 22, 23, Mercer 24, 25.

ZERA-SEMON: Gananoque, Can., April 20-25.

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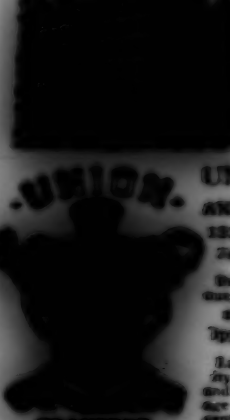

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I have secured the life-long and bitter enmity of said discarded people, who immediately rushed into attachments, suits, lawyers, and so forth, and failing to detain us in town, vented their malicious and jealous spite through the Grand Island penny sheets against my company in general, and little Kitty Arden in particular, a lady who has been in my company five months, and I am justly proud of having such a lady in the employ.

Our Kitty has received the highest encomiums of the press wherever we have played, excepting from the Grand Island *Gentlemanly editor* and against whom I have advised Miss Arden to bring a suit for libel.

As to my hissing the aforesaid female, Trixy Adams, in her specialty, as she accuses me of doing, that was hardly necessary, in the larger towns she was hissed so terribly as to almost drown the orchestra, also in York, the *ladies* in the audience laughed so immoderately and derisively during Miss Adams' song of "I love me love" that she left the stage after the first verse, it is hardly worth my while saying I had nothing to do with that.

I have lost two hundred and fifty dollars ($250) this season advancing rail road fares and salaries to performers, who either have not shown up at all, or were "no good" when they did, and I am tired of it. I am going to find out if managers have no rights in this business, or is it to be a "Go as you please" as with people who misrepresent themselves and claim salary that they are in no way entitled to.

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